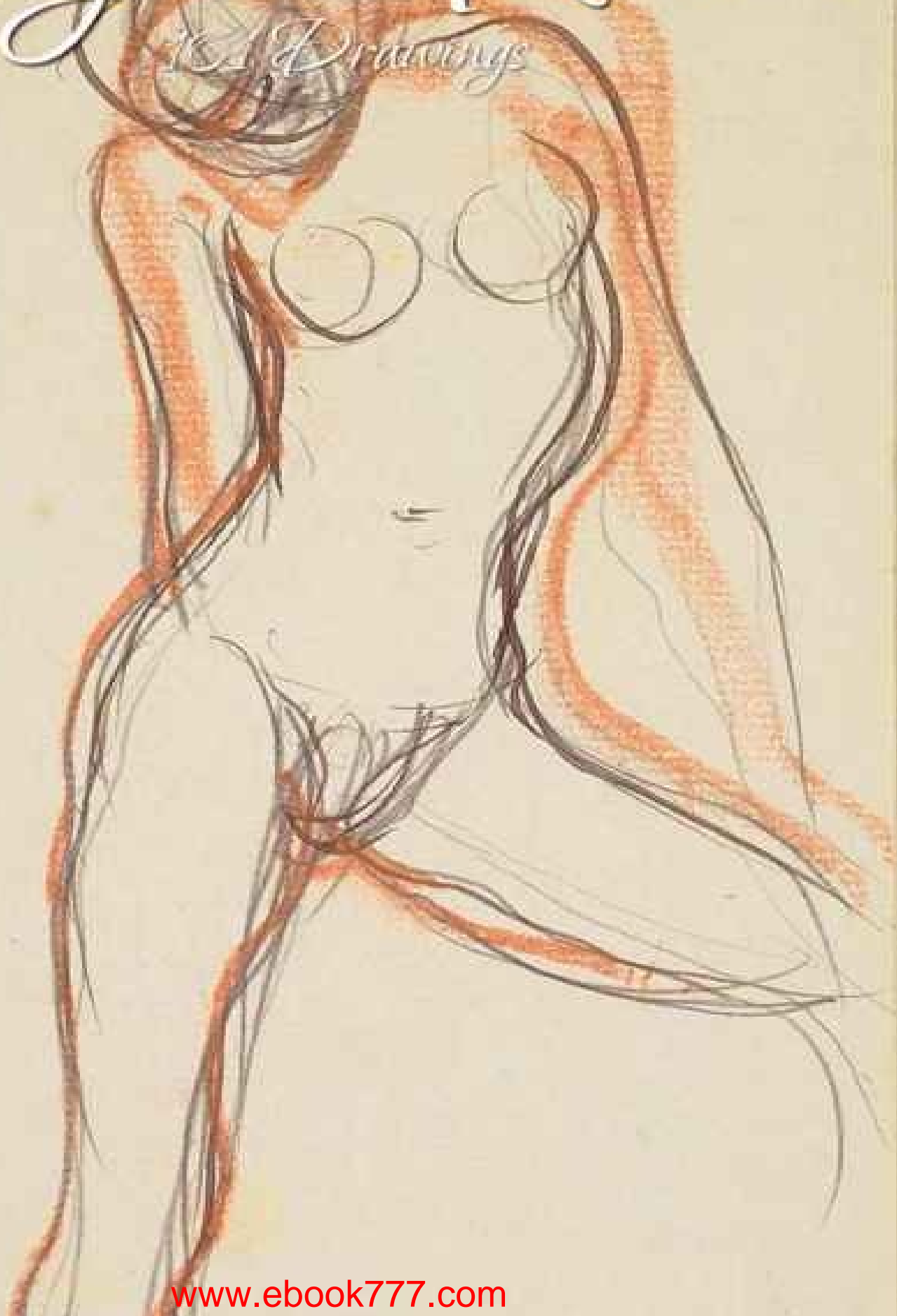


Narim Bender

Auguste Rodin

18 Drawings



Auguste Rodin: 101 Drawings

By Narim Bender

First Edition

Auguste Rodin: 101 Drawings

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Table of Contents

[Title Page](#)

[Copyright Page](#)

[Foreword](#)

[Drawings](#)

Foreword

Auguste Rodin was a French sculptor, usually considered the progenitor of modern sculpture. But actually Rodin did not set out to revolutionize against the past.

He was educated traditionally, took a craftsman-like advance to his work, and desired academic respect, although he was never accepted into Paris's leading school of art.

Many of his most notable sculptures were severely criticized during his lifetime. They clashed with the predominant figure sculpture tradition, in which works were decorative, formulaic, or highly thematic. Rodin's most original work departed from traditional themes of mythology and allegory, modeled the human body with realism, and celebrated individual character.

It was the freedom and creativity with which Rodin used these practices – along with his activation surfaces of sculptures through traces of his own touch and with his more open attitude toward bodily pose, sensuality, and non-realistic surface – that marked Rodin's re-making of traditional 19th century sculptural techniques into the prototype for modern sculpture.

Sketcher, painter, engraver, sculptor and collector, Auguste Rodin is recognized worldwide for the exceptional authenticity of his anatomical sculptures, but drawing was his means of discovering "truth" in life and in art: for him "good" drawing represented truth and simplicity in nature; "bad" drawing was self-conscious, mannered in its representation, and often displayed an ignorance of nature or inexact observation with attempts to mask it with artifice.

Rodin was a prolific draughtsman, producing some 10,000 drawings.

His drawings were seldom used as studies or projects for a sculpture or monument. Although the works on paper can only be shown periodically, owing to their fragility, the role they played in Rodin's art was by no means minor.

As the sculptor said at the end of his life:

"It's very simple. My drawings are the key to my work."

Drawings



Woman, 1890, Watercolor, with graphite, on paper



Sphinx, 1898 - 1900, Watercolor, with graphite, on paper



Bathing Woman, 1900 - 1902, Watercolor, with graphite, on paper



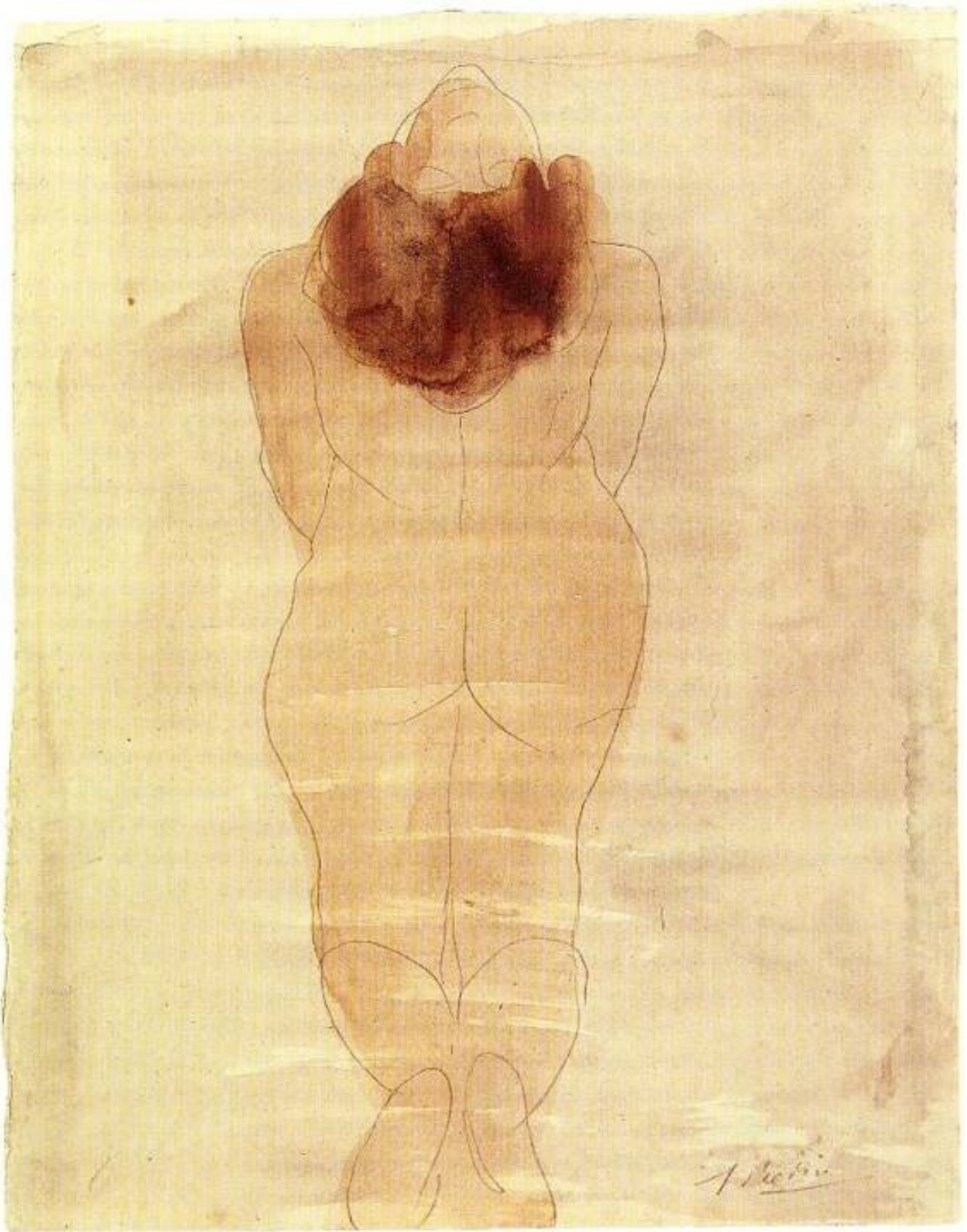
Mermaid Bath, 1900, Watercolor, with graphite, on paper



Dancer, Undated, Watercolor, with graphite, on paper



Nude Study, Undated, Watercolor, with graphite, on paper



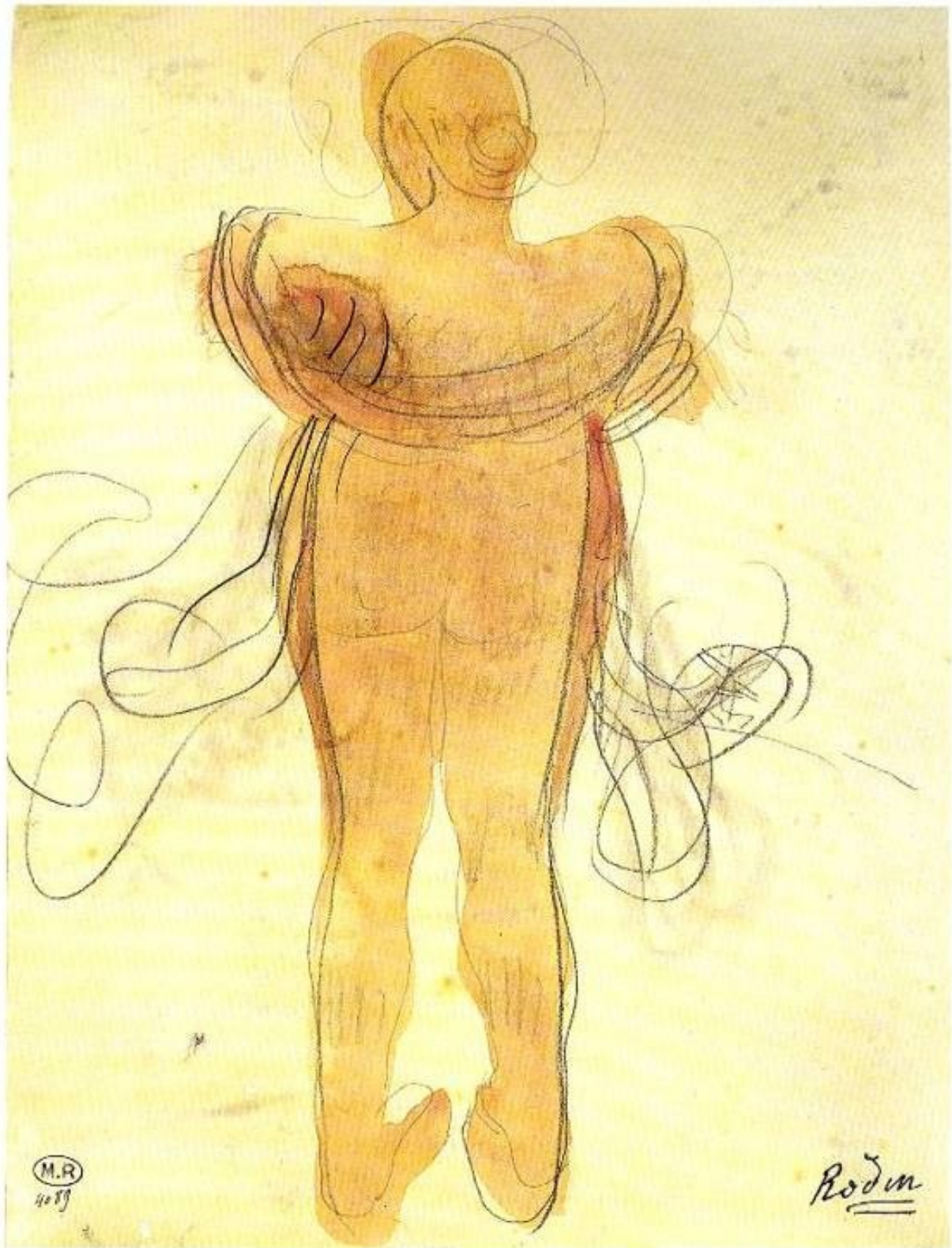
Kneeling Woman, c. 1900–1908, Watercolor, with graphite, on paper



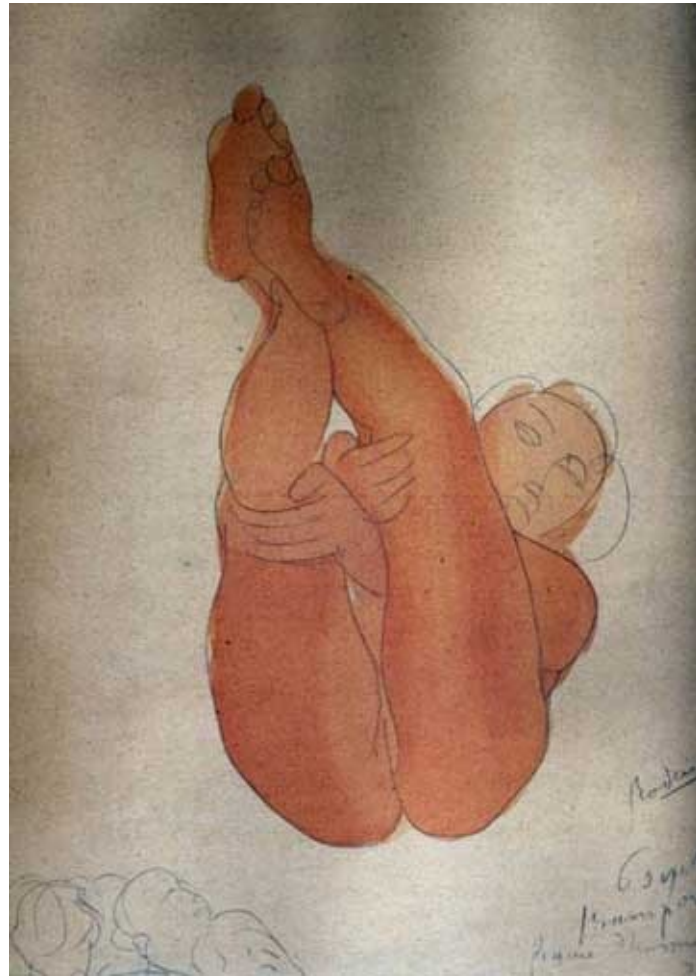
Naked woman sitting, 1900, graphite on paper



Woman draped, 1917, graphite on paper



Female Nude from Behind, a Scarf around Her Shoulders, after 1901, Watercolor, with graphite, on paper



Nude woman, Undated, Watercolor, with graphite, on paper



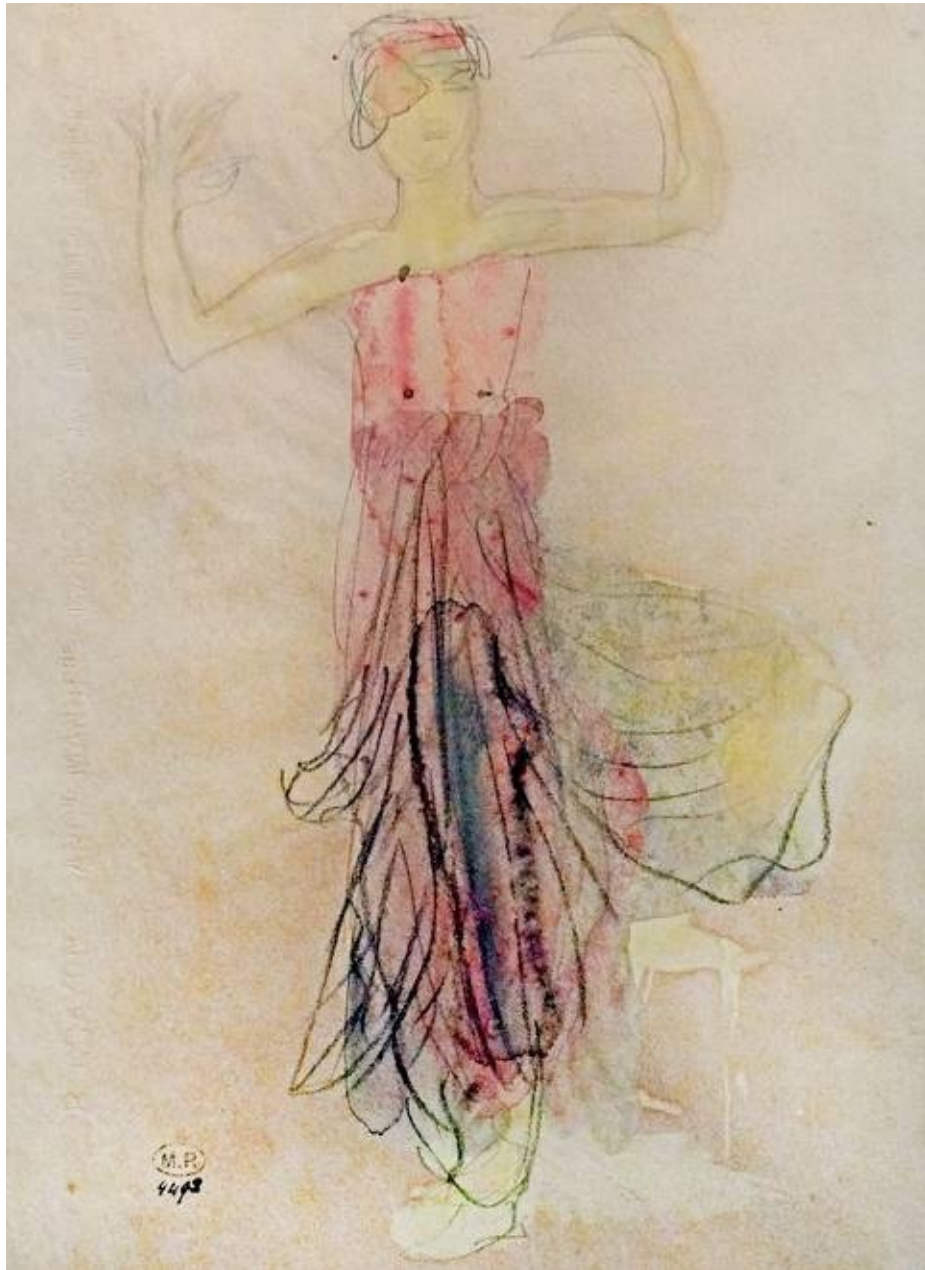
The female model, Undated, Watercolor, with graphite, on paper



Miss Jean Simpson Seated, 1903, Watercolor, with graphite, on paper



Cambodian dancer, 1906, Watercolor, with graphite, on paper



Cambodian dancer, 1906, Watercolor, with graphite, on paper



Cambodian dancer, 1906, Watercolor, with graphite, on paper



Nude lying, Undated, Watercolor, with graphite, on paper



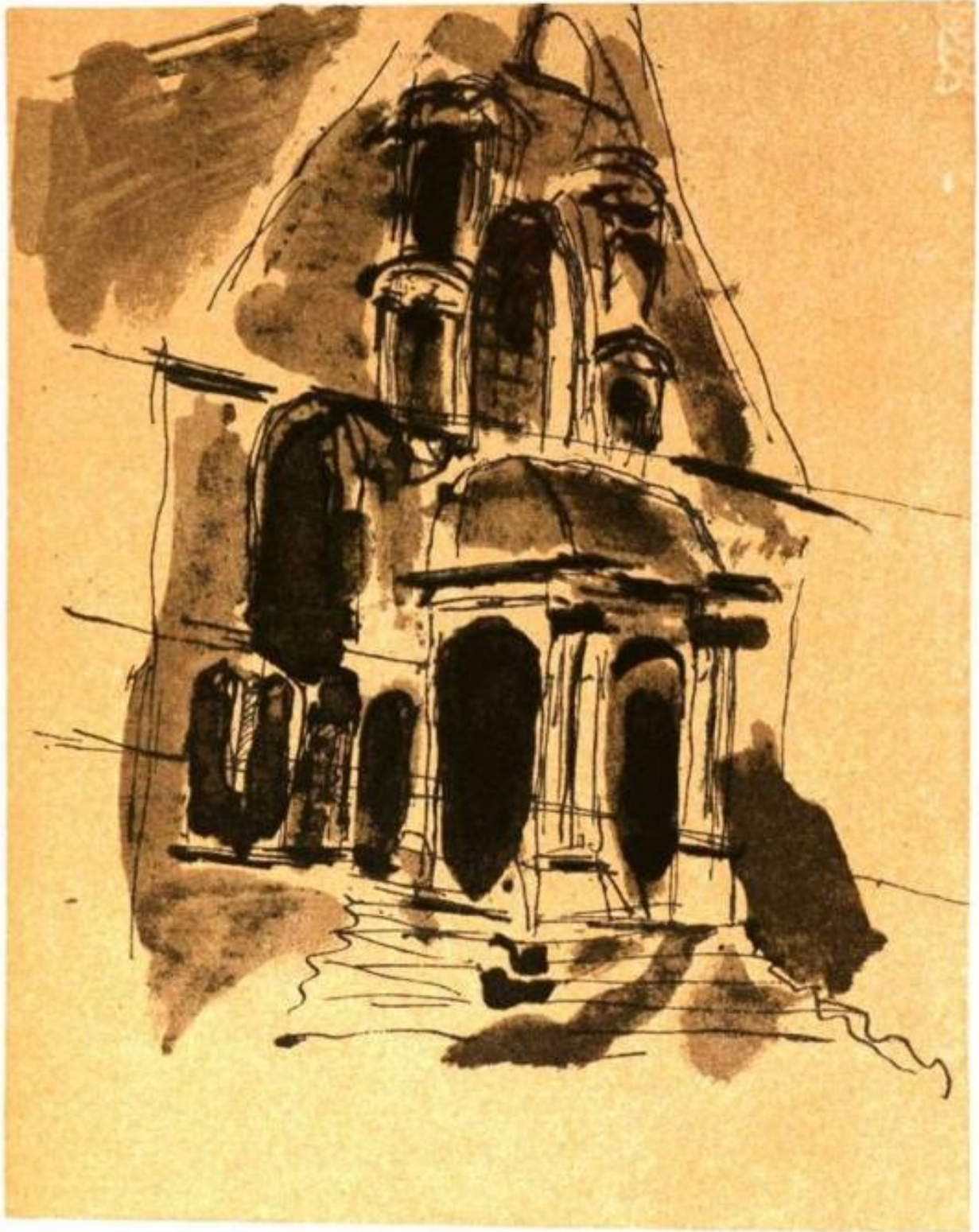
Dancer in veils, 1900, Watercolor, with graphite, on paper



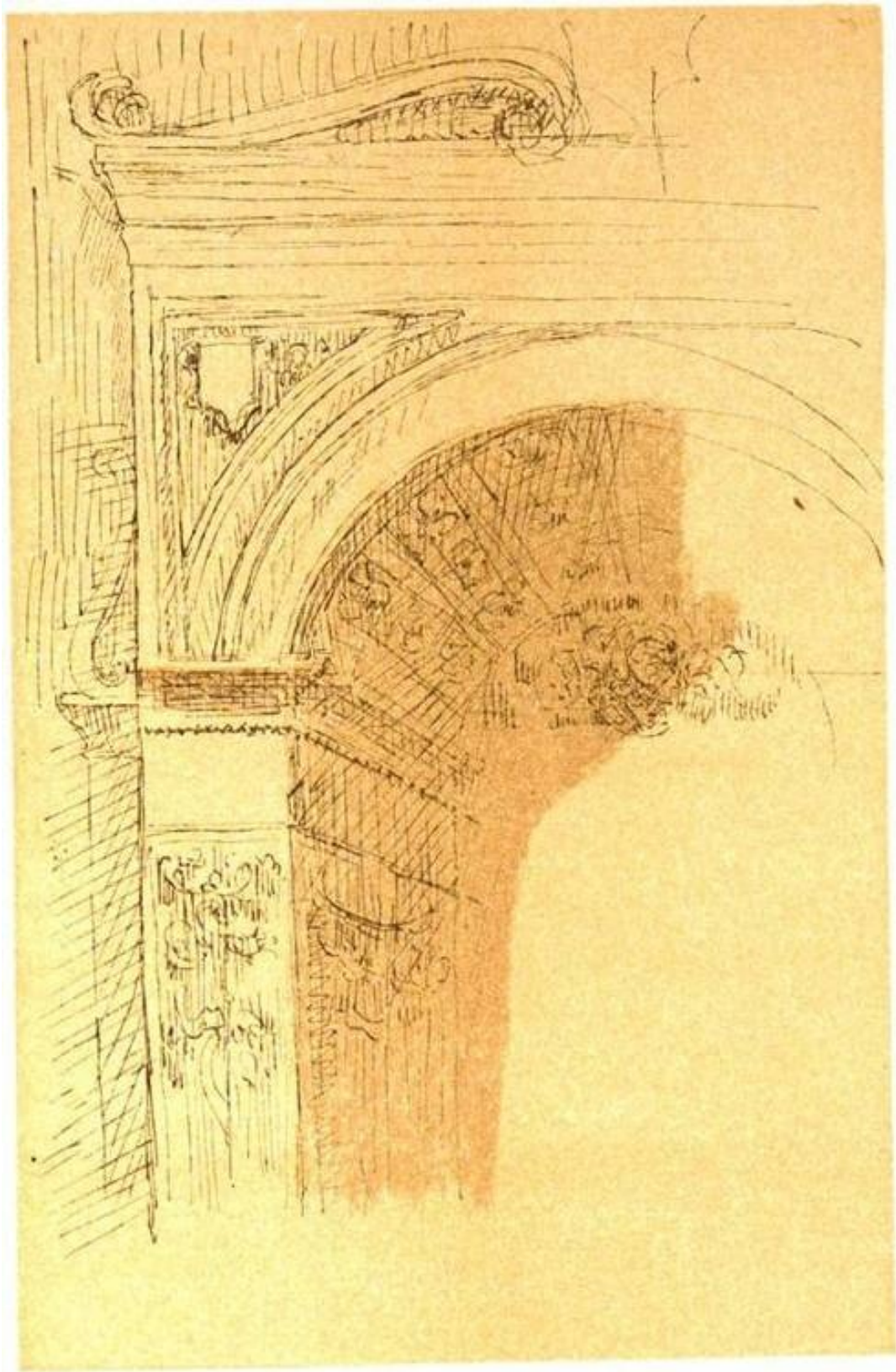
The Torture Garden, 1902, Watercolor, with graphite, on paper



Study of a nude, Undated, Watercolor, with graphite, on paper



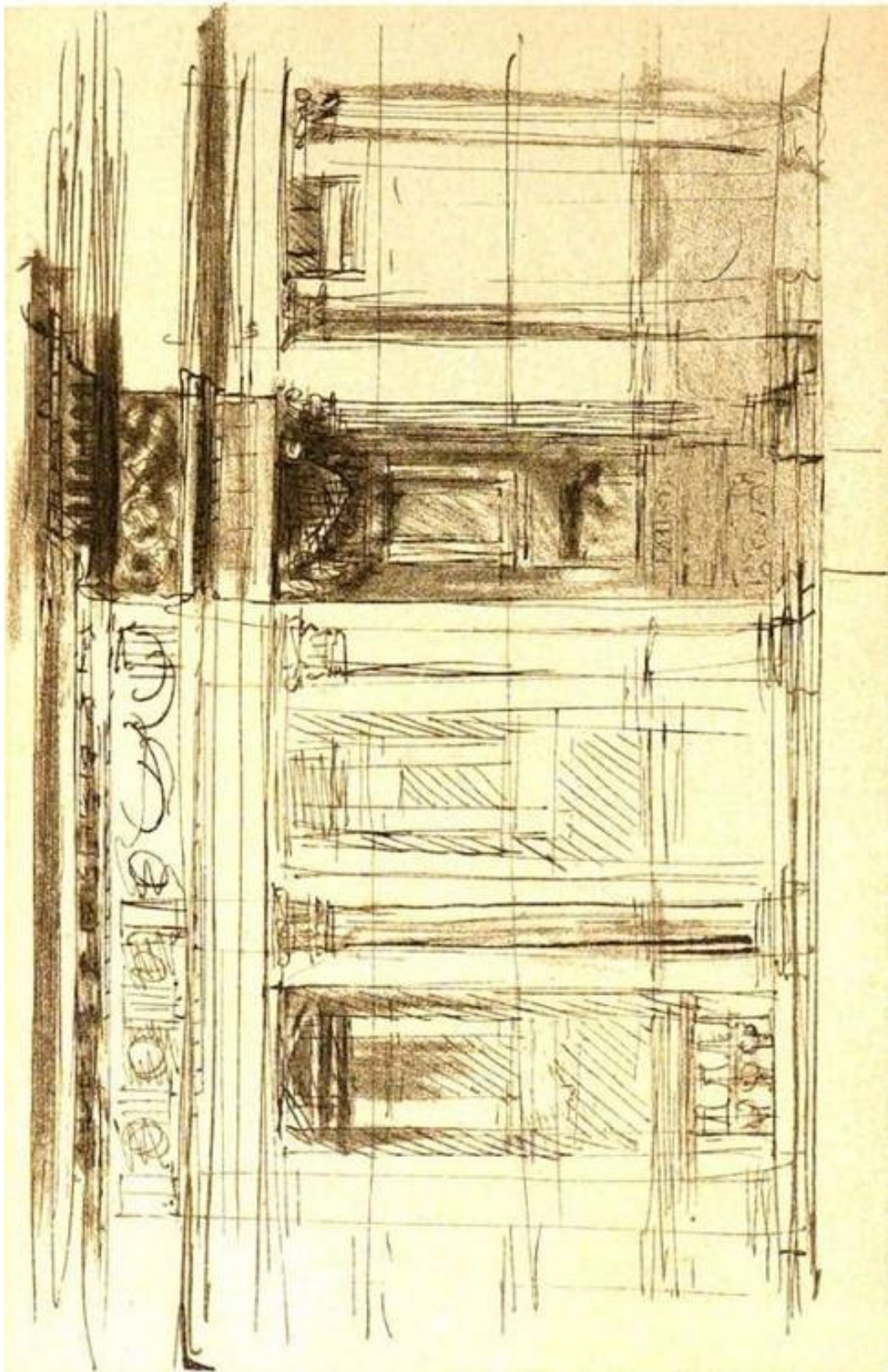
The cathedrals of France, 1914, Watercolor, with graphite, on paper



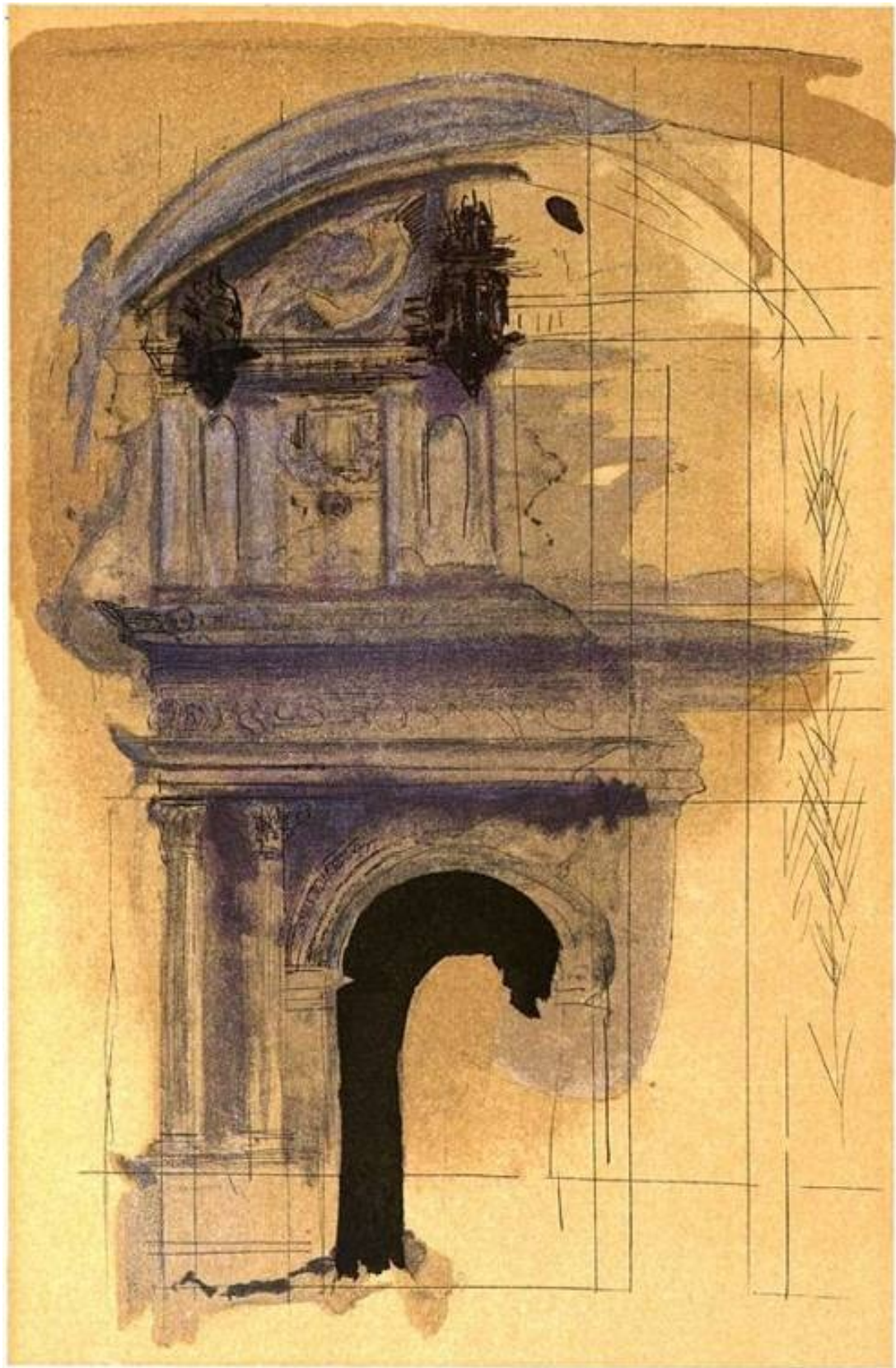
The cathedrals of France, 1912, Watercolor, with graphite, on paper



The cathedrals of France, 1912



The cathedrals of France, 1912



The cathedrals of France, 1914, Watercolor, with graphite, on paper

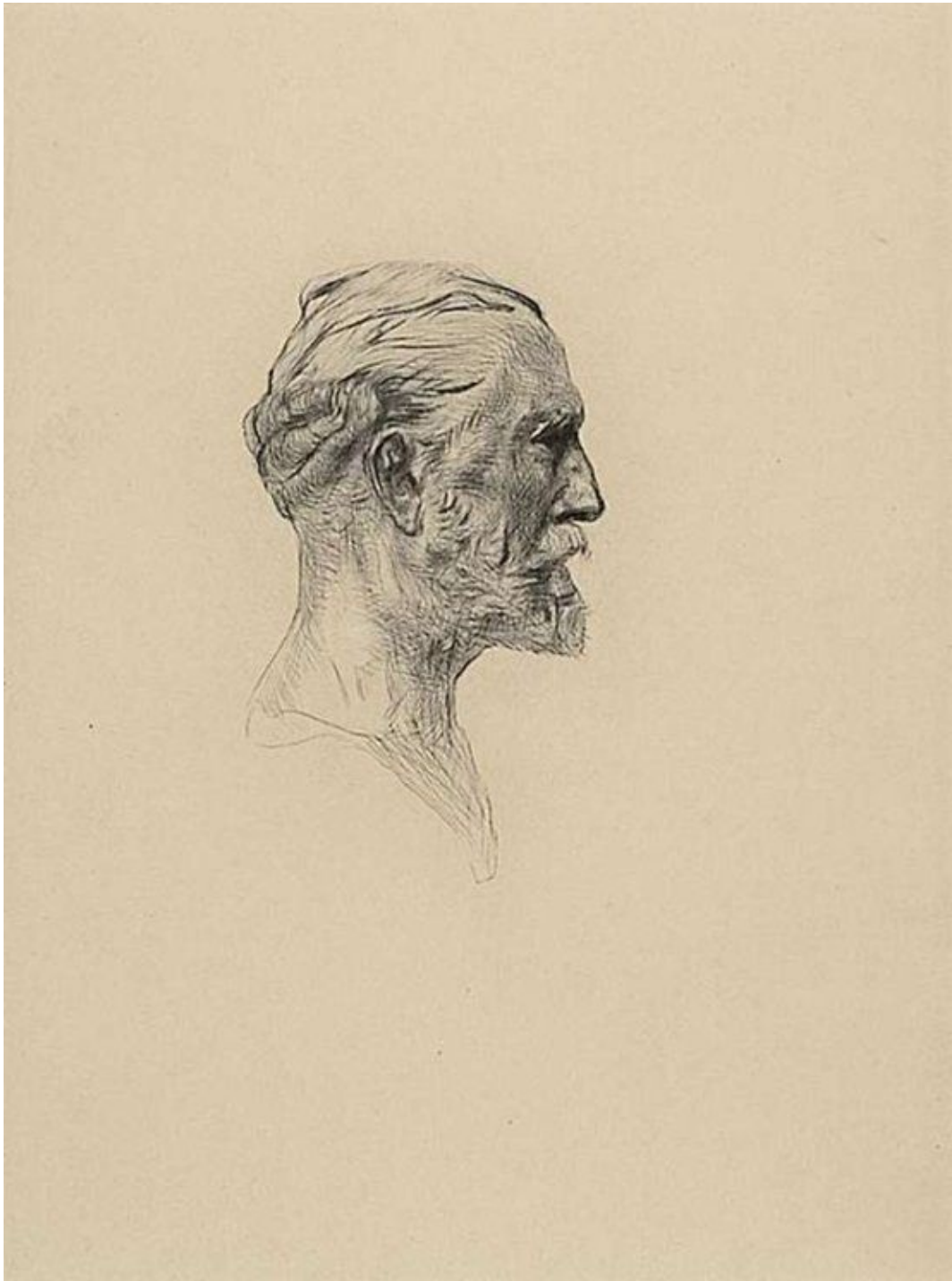


Portrait of Henri Becque

1883-87, Drypoint on cream laid paper, 14.9 x 19.5 cm

Rodin was introduced to copperplate engraving, or, to be more precise, to etching and dry-point engraving, in 1881, by his friend Alphonse Legros, then living in London. Although he soon mastered the technique, he only explored 13 subjects in his engravings, but often printed a large number of successive states. During his lifetime, the engravings he made after his portrait busts enabled him to familiarize the public with his freestanding sculpture and earned him an excellent reputation as an engraver.

In the portrait of Henry Becque, Rodin placed a front view and two profile views of the writer side by side in the same copperplate, thereby multiplying the angles from which the sitter was seen and making him revolve around the sheet, like a bust placed on a sculptor's turntable.



Portrait of Antonin Proust

1884-88, Drypoint on cream wove paper, 11.3 x 6.6 cm



Springtime

c. 1878, Drypoint on ivory laid paper, 14.8 x 10.1 cm



Love Turning the World

1881, Drypoint on ivory laid paper, 20 x 25 cm



Sunrise

Undated, Watercolor, over graphite, on cream wove paper (discolored to tan), 31.6 x 47.8 cm



The Round

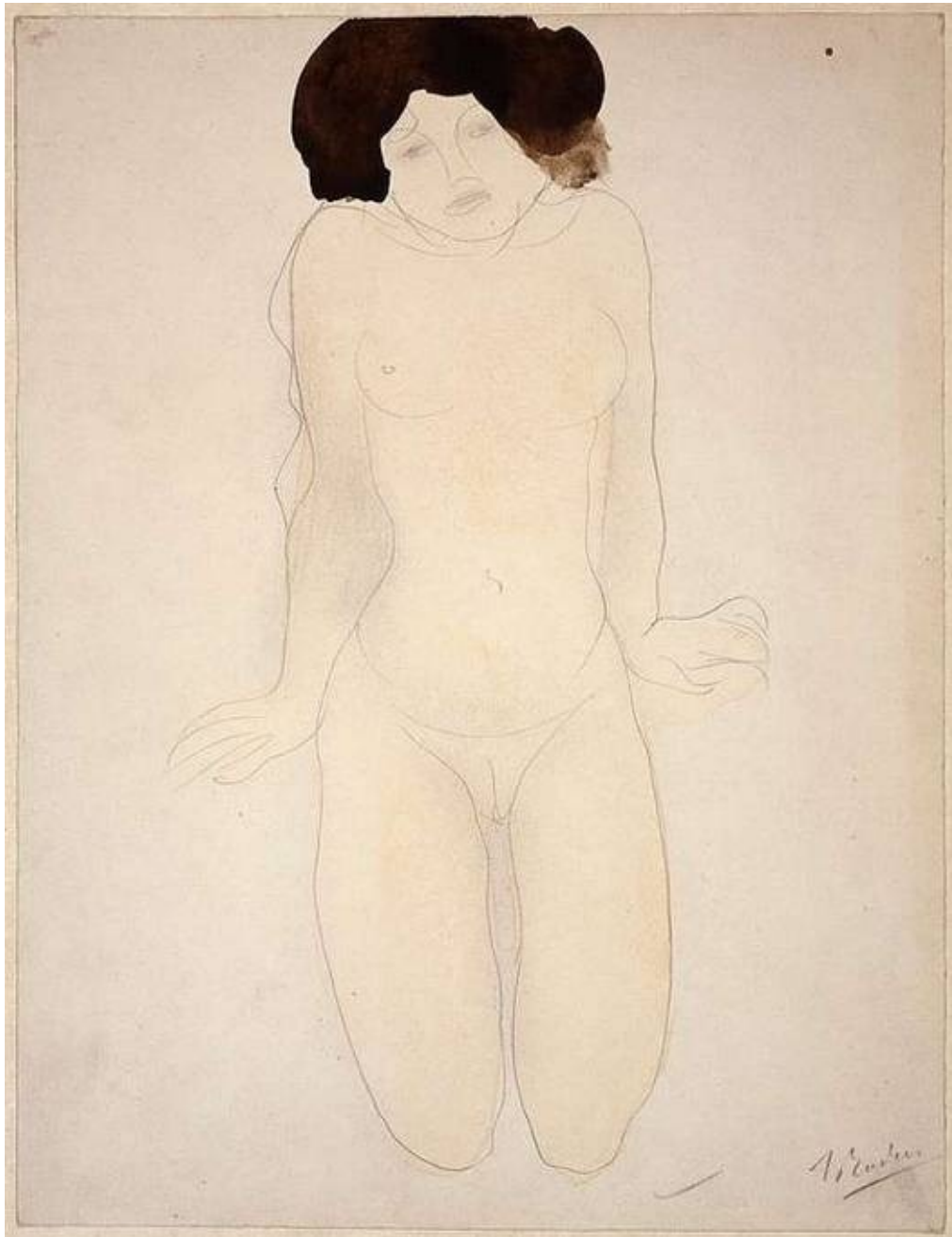
1883-84, Drypoint in dark brown ink on cream laid paper, 8.5 x 14.9 cm



Portrait of Victor Hugo, Three-quarter View

1884, Drypoint on cream laid paper, 19.1 x 13.9 cm

The author of *Notre-Dame de Paris* and *Les Misérables* was an old man when Rodin proposed to make his portrait. Hugo's patience with sittings had been strained to the breaking point by another sculptor whose efforts are reported to have produced a mediocre bust. Moreover, Hugo's devoted mistress Juliette Drouet was dying of cancer. Details of the story vary, but the earliest published accounts agree that Rodin was permitted to be present in the Hugo household and to make sketches, but that the poet would not actually pose. Rodin made dozens of drawings from every possible viewpoint, some rapidly sketched on the spot and others from memory, before being allowed to set up a modeling stand in an out-of-the-way corner to work in clay. From these preliminaries Rodin created the bust of Hugo that he first exhibited at the Salon of the Société des Artistes Français in 1884. A series of splendidly executed prints followed. The fifth state of this Three-Quarter View was published in the journal *L'Artiste* in February 1885.



Kneeling Girl, en Face

Undated, Watercolor, with graphite, on buff wove paper on buff wove paper, 32.6 x 24.9
cm



Leaving the Earth

c. 1900-1905, Watercolor and graphite, with smudging, on cream wove paper, 48.4 x 31.7 cm



Kneeling Nude Woman Arranging Her Hair

c. 1900, Watercolor, with graphite, on buff wove paper, 32.5 x 24.9 cm



Pivoting Nude, Seen from Above

Undated, Watercolor and graphite on cream wove paper, 25.1 x 32.5 cm



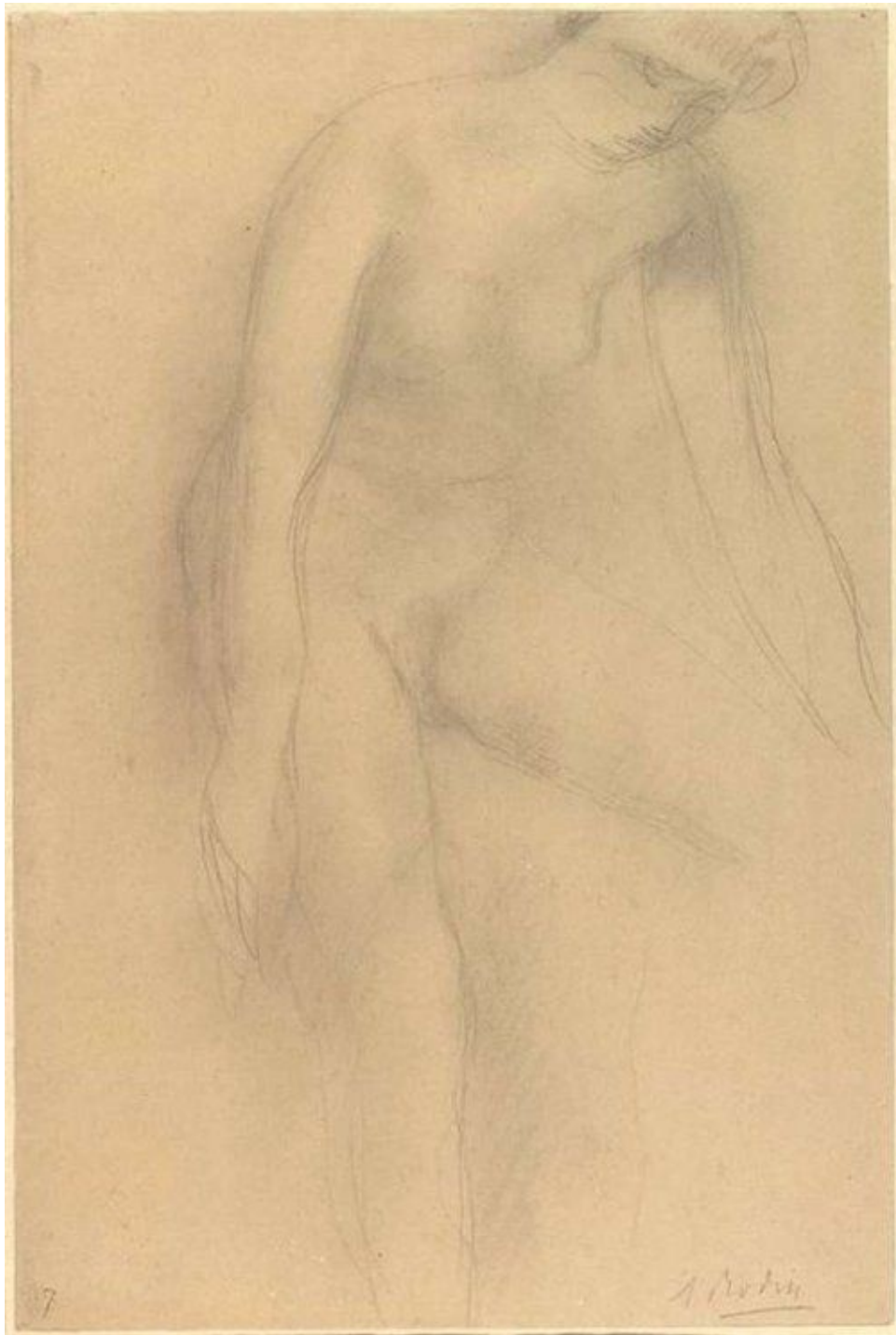
Reclining Nude

Undated, Graphite, with stumping, on grayish-cream wove paper, 30.8 x 20.4 cm



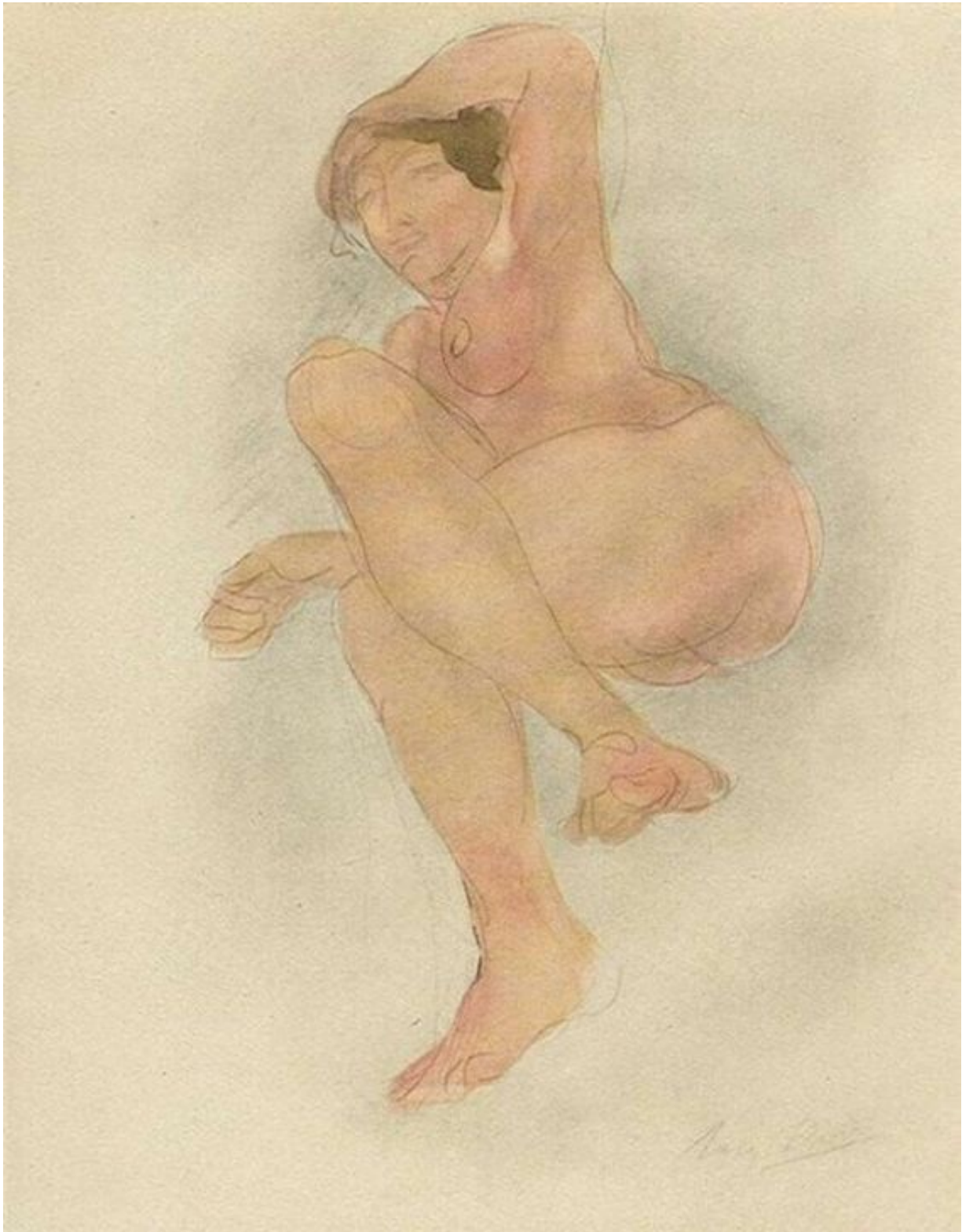
Nu

c. 1900-1908, Watercolor, graphite on paper, Public collection



Standing Female Nude, Bending Forward

Undated., Graphite, with stumping, on tan wove paper, laid down on buff wove paper,
31.1 x 20.6 cm



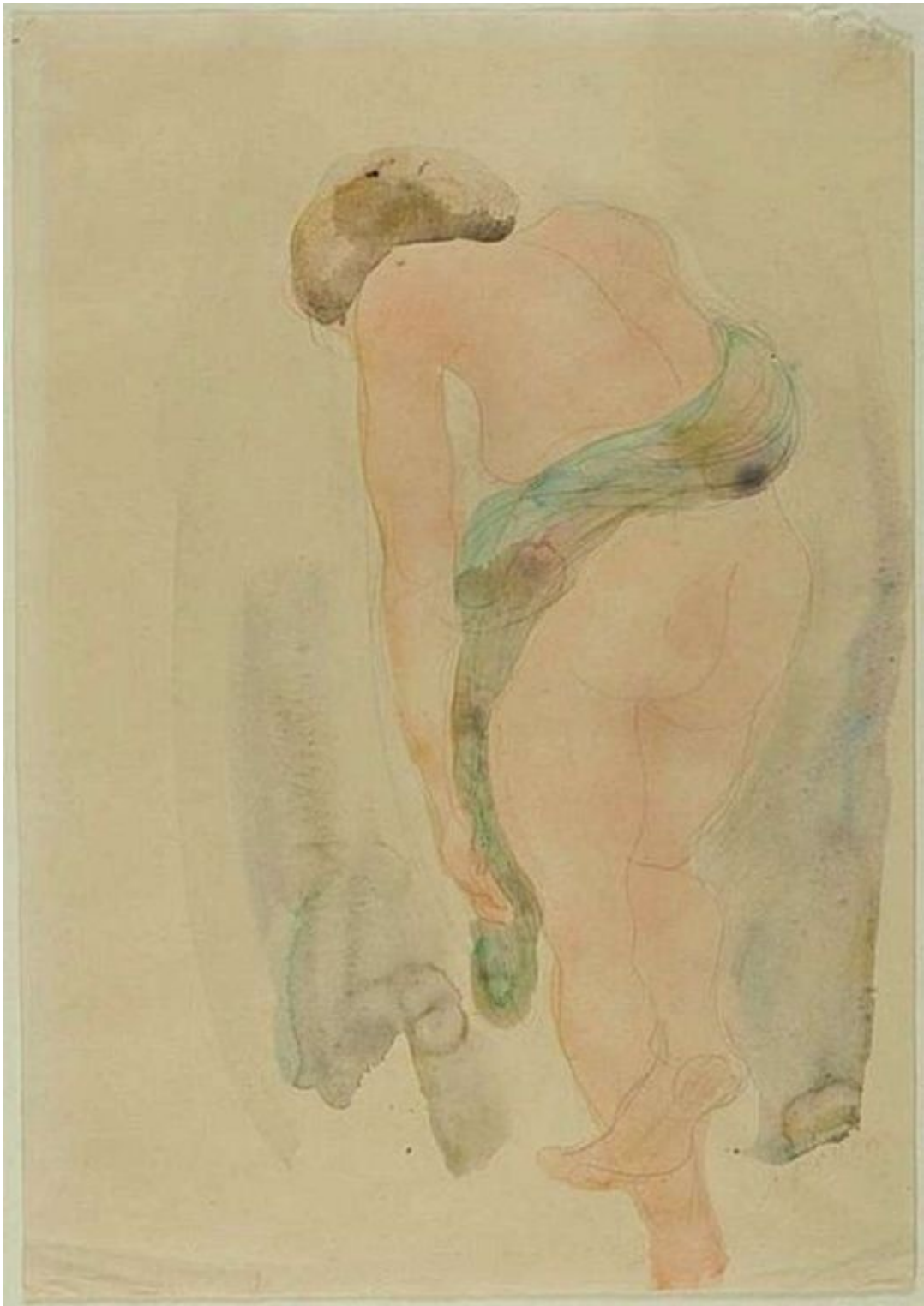
Venus de Milo

Undated, Watercolor on paper, Public collection



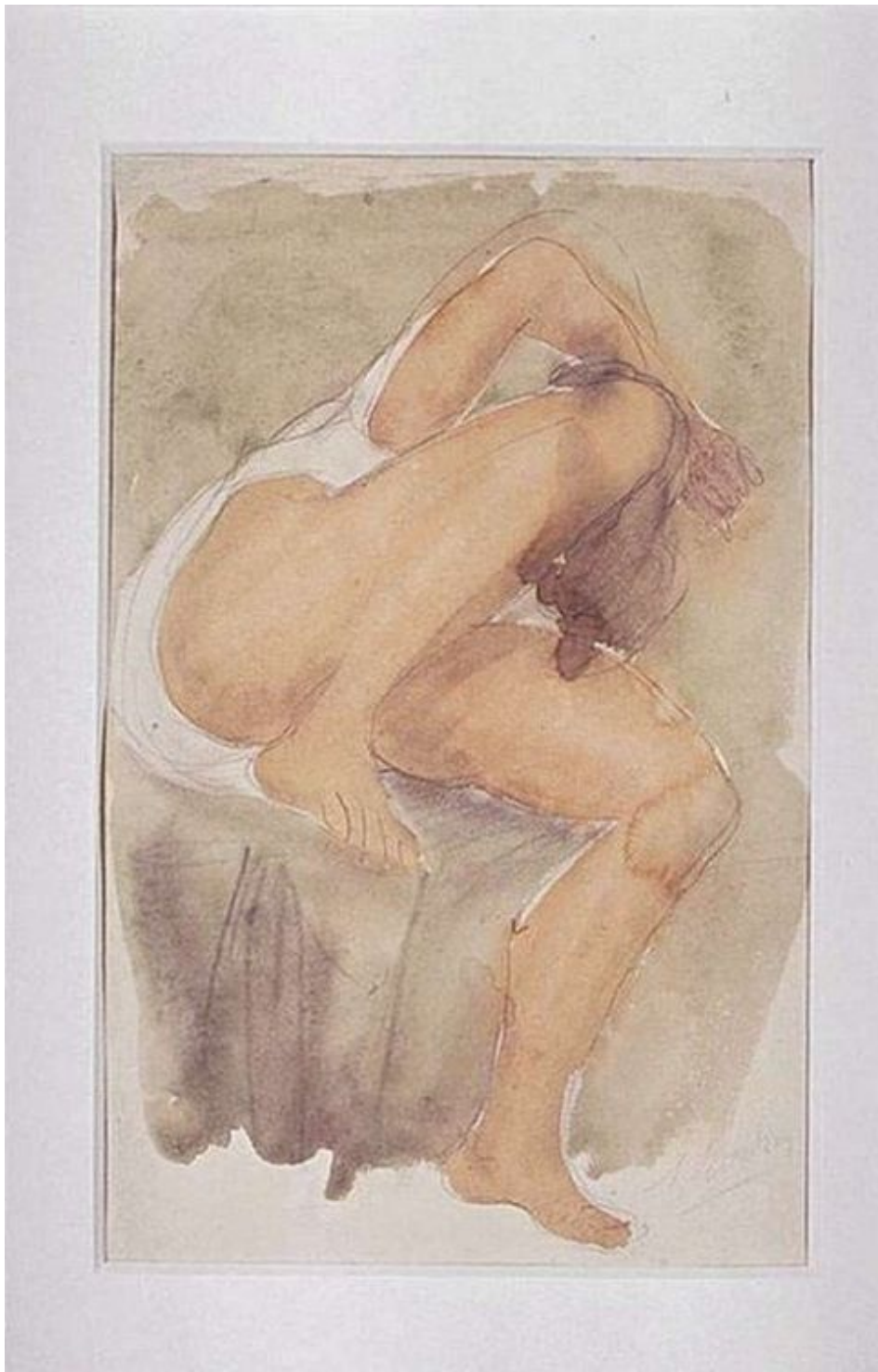
Reclining Female Nude, Back View

c. 1900, Graphite and watercolor on vellum paper, 32 x 25 cm, Private Collection



Standing Female Nude, Seen From Rear

Undated, Watercolor, with graphite, on cream wove paper, 35.7 x 24.9 cm, Private Collection



Etude de nu

Undated, Watercolor and graphite, Public Collection



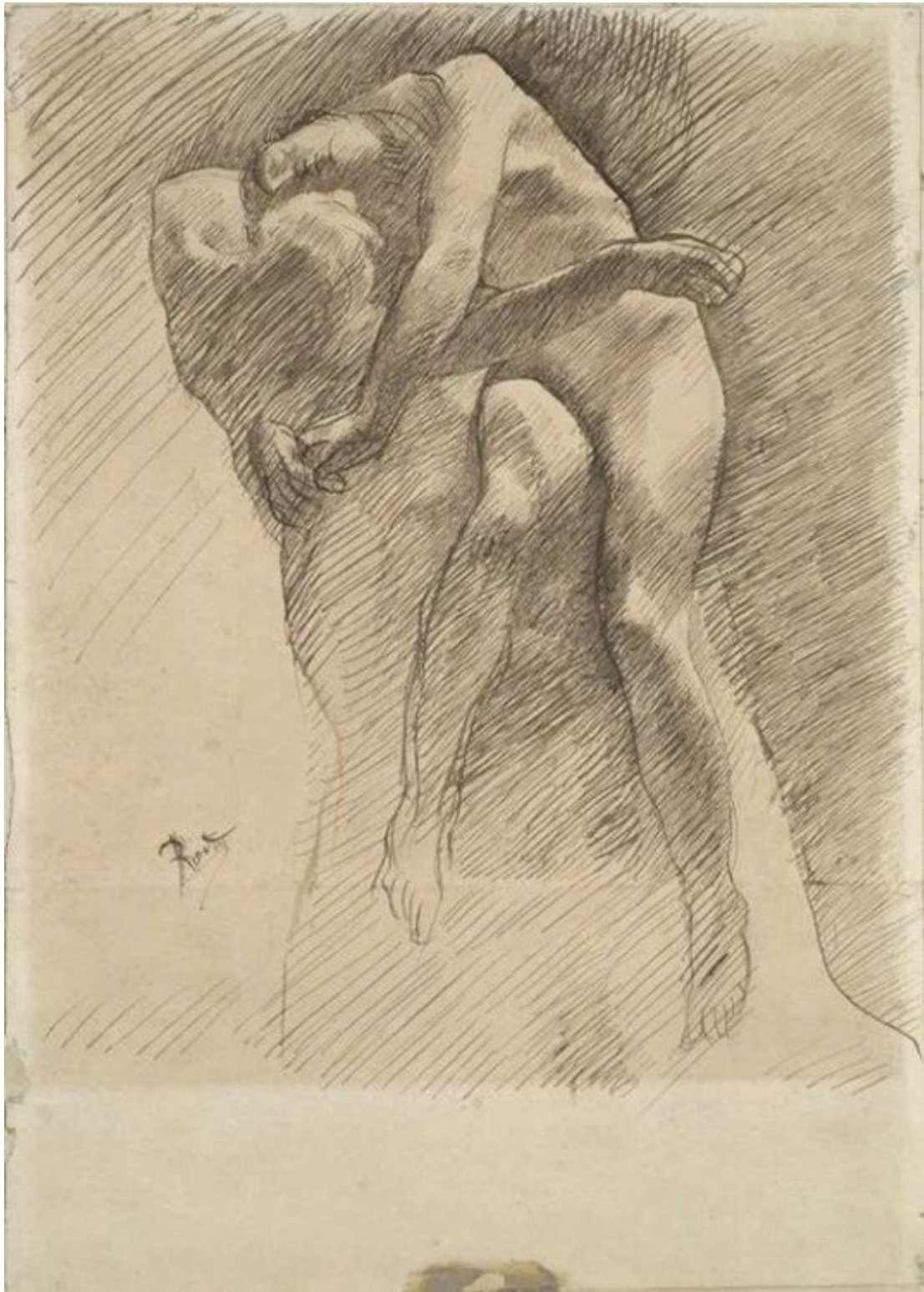
Female Couple

Undated, Watercolor and graphite, Public Collection



Nude

Undated., Watercolor on paper, Private collection



Study for the Abduction

Undated, ink on paper, 37.5 x 31.5 cm, Private collection



Sketch of a nude
n.d, Watercolor, Private collection

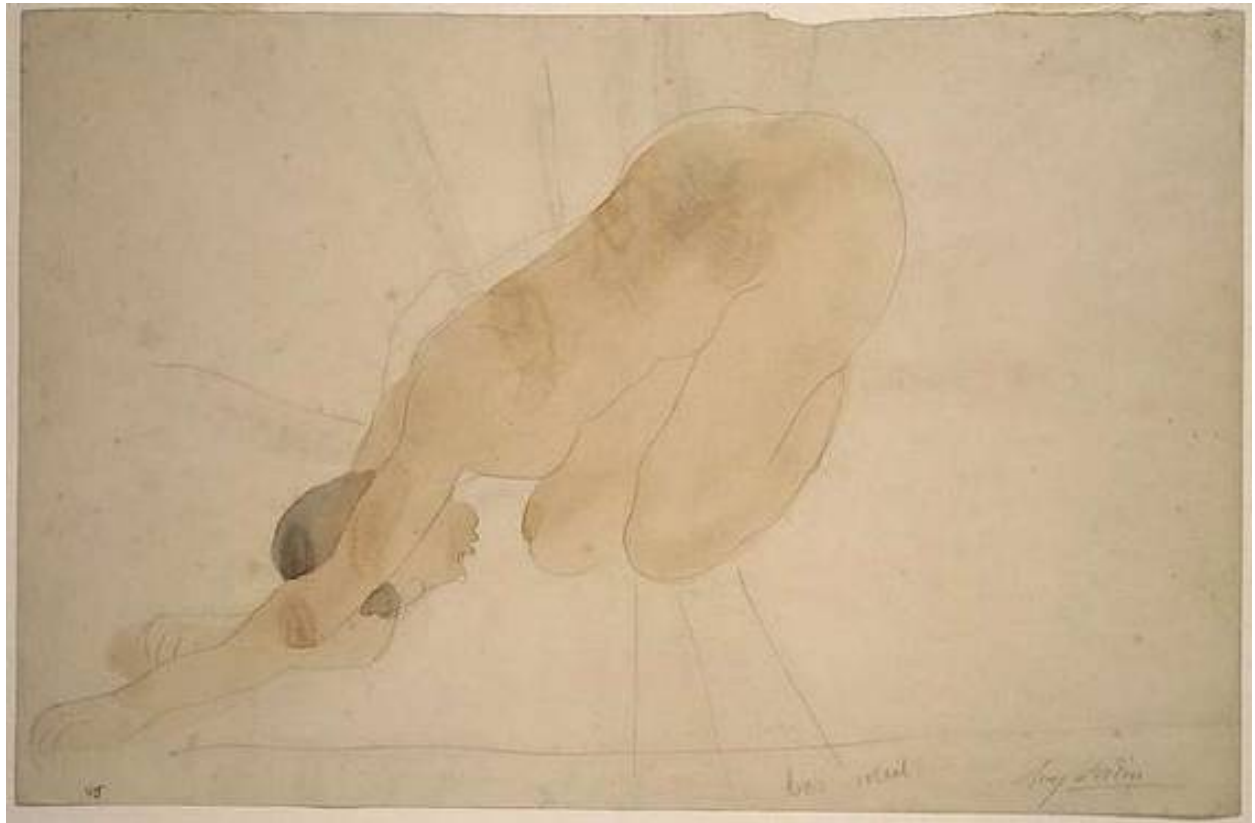


Seated nude bending over
Undated, Watercolor with graphite, Public Collection



Standing Nude with Draperies

Undated, Watercolor and graphite on ivory wove paper, 44.5 x 31.7 cm



Sunset

Undated, Watercolor and graphite, with smudging, on cream wove paper, 32.8 x 50.2 cm



Woman with a Shawl

Undated, Watercolor and graphite on cream Japanese vellum, 32.6 x 24.9 cm



Seated Nude with Bent Knee

Undated, Watercolor, with graphite, on pale gray wove paper, 26.3 x 21.8 cm



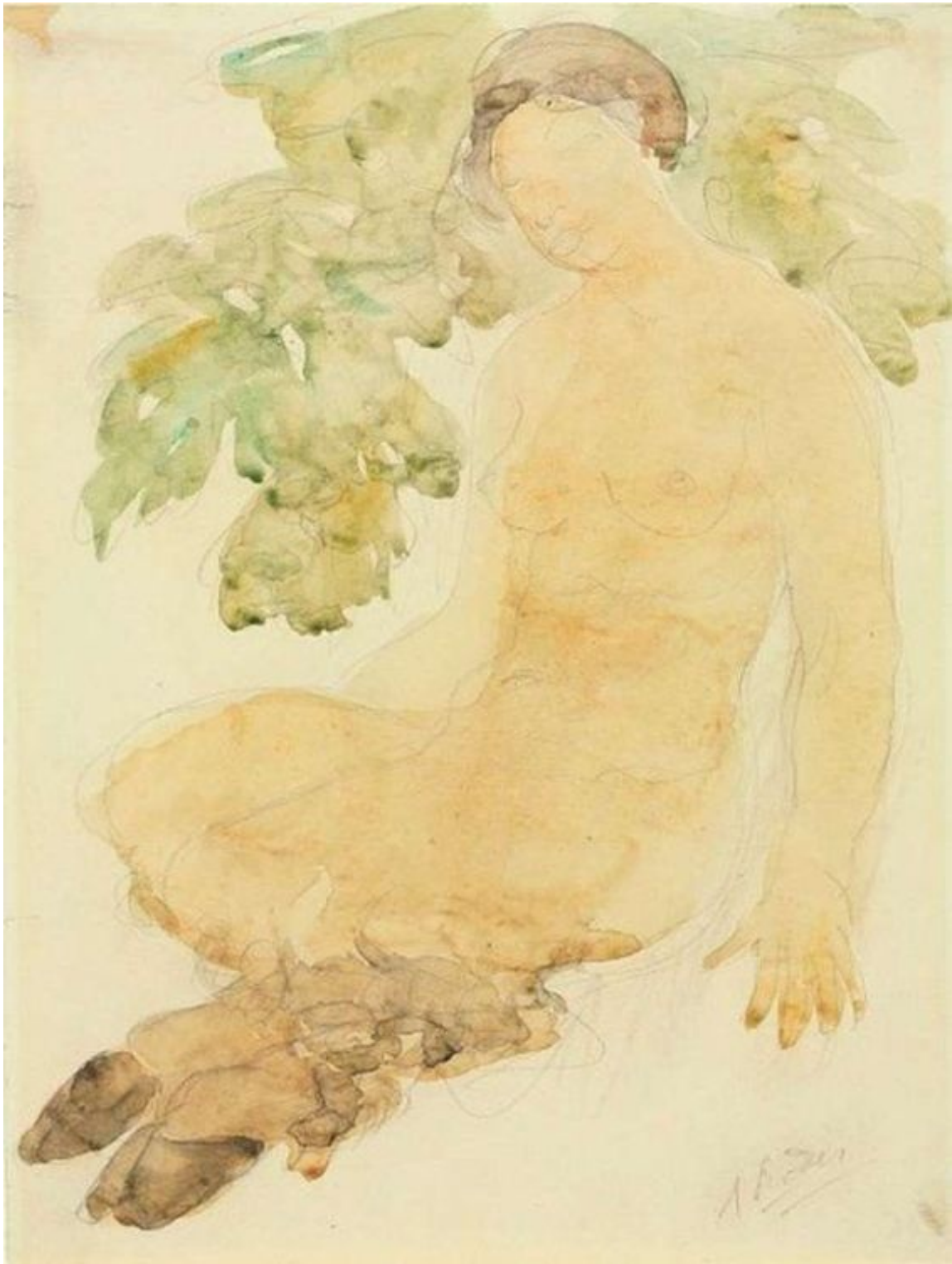
The Genius of the Sculptor

c. 1880-83, pen and brown ink, 26.3 x 18.9 cm

The Genius of the Sculptor treats an essential, self-referential theme in the art and life of Auguste Rodin. During his lifetime and afterward, he was viewed as the modern equivalent to the Renaissance genius of sculpture, Michelangelo. Moreover, Rodin repeatedly explored the theme of male creative genius in major works, such as the famous Thinker. In this drawing, Rodin depicted the artist in active thought with his hand on his head, accompanied by a wingless “genius” floating up from him. He derived this symbol of inner creative energy from the traditional subject of the winged muse descending to inspire.

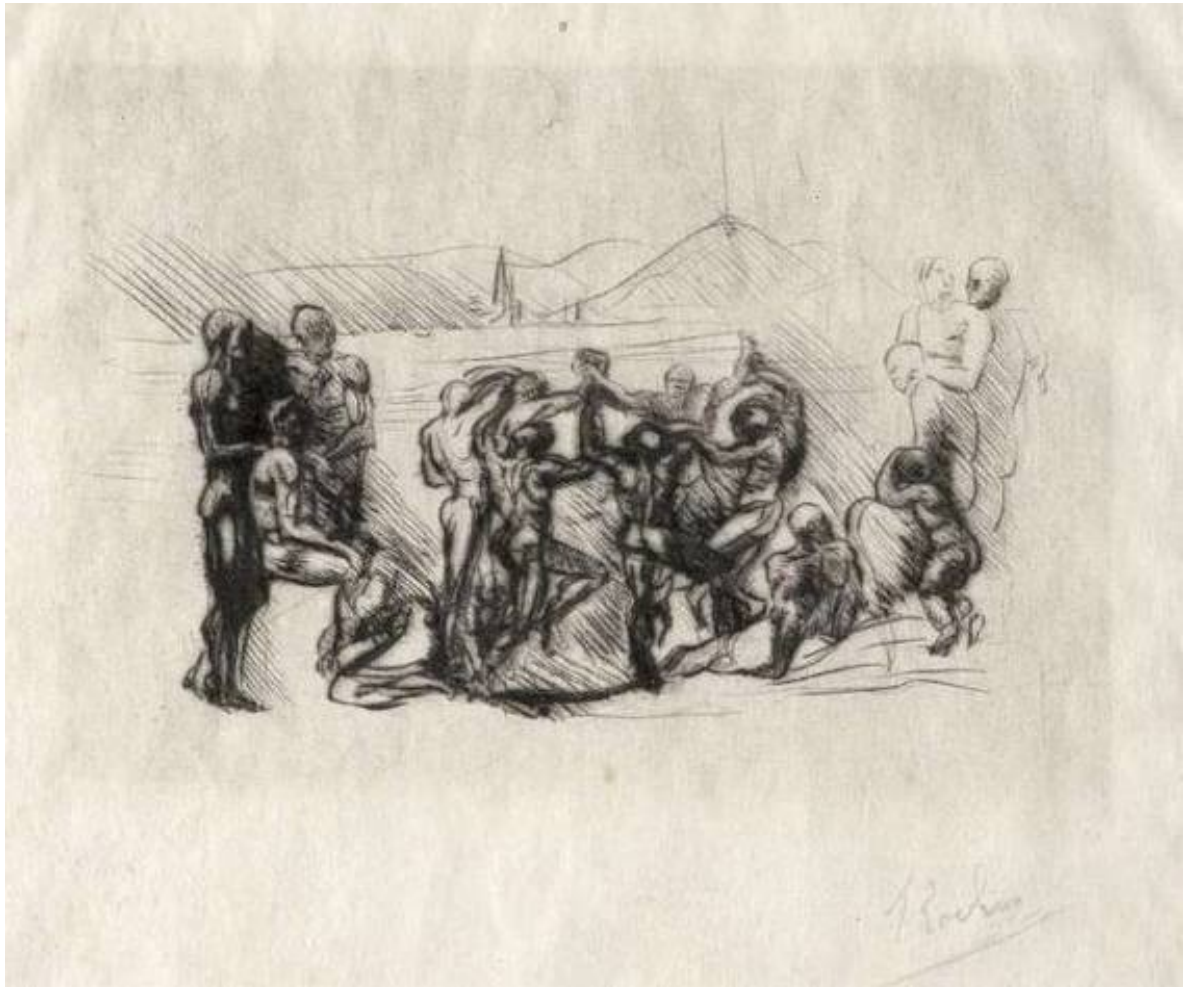


Bust of Bellon
1883, drypoint



Faunesse

c. 1905, watercolor over graphite, 32.70 x 24.80 cm



La Ronde
1883, drypoint

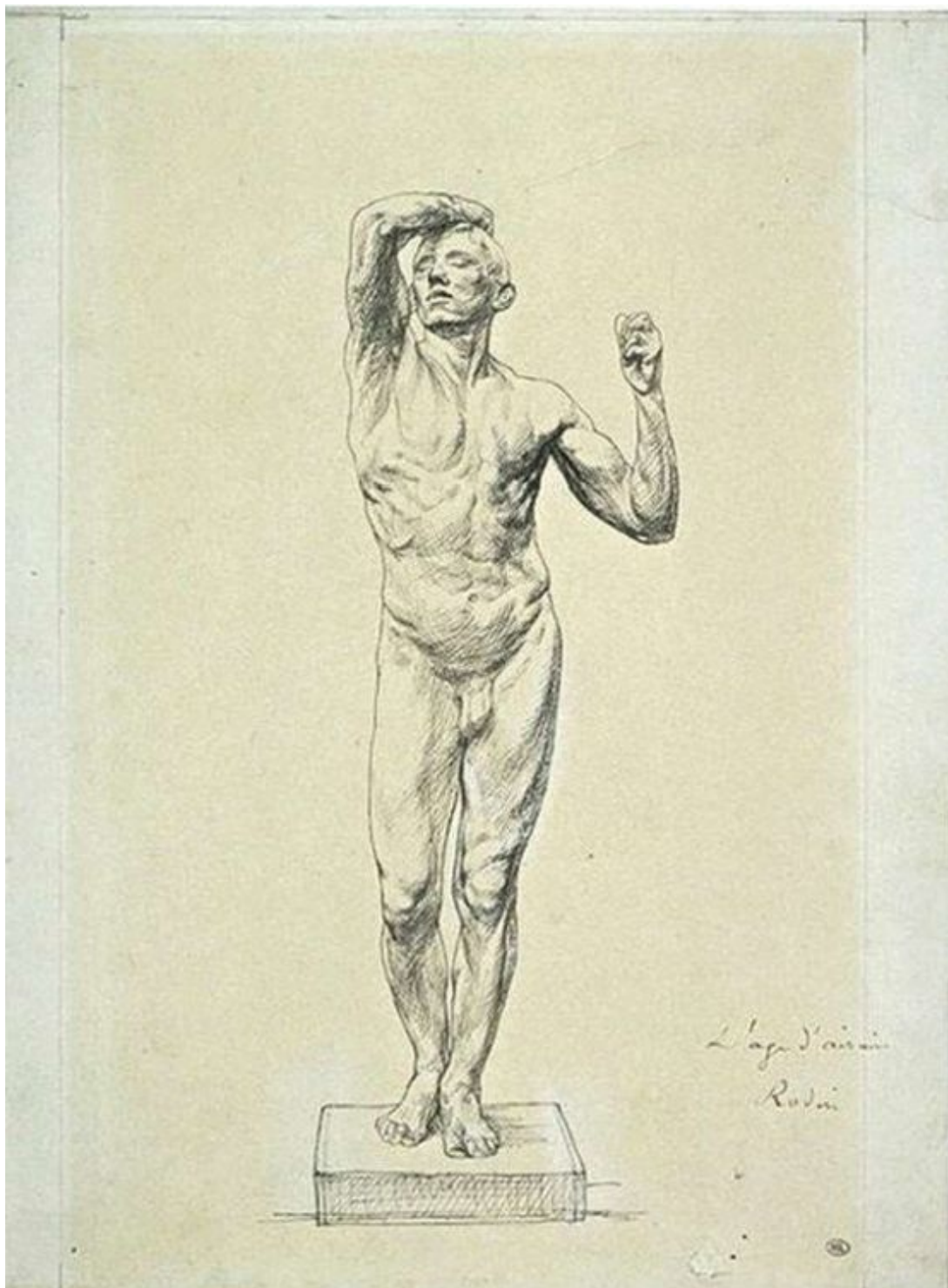


Two Figures
Undated, lithograph

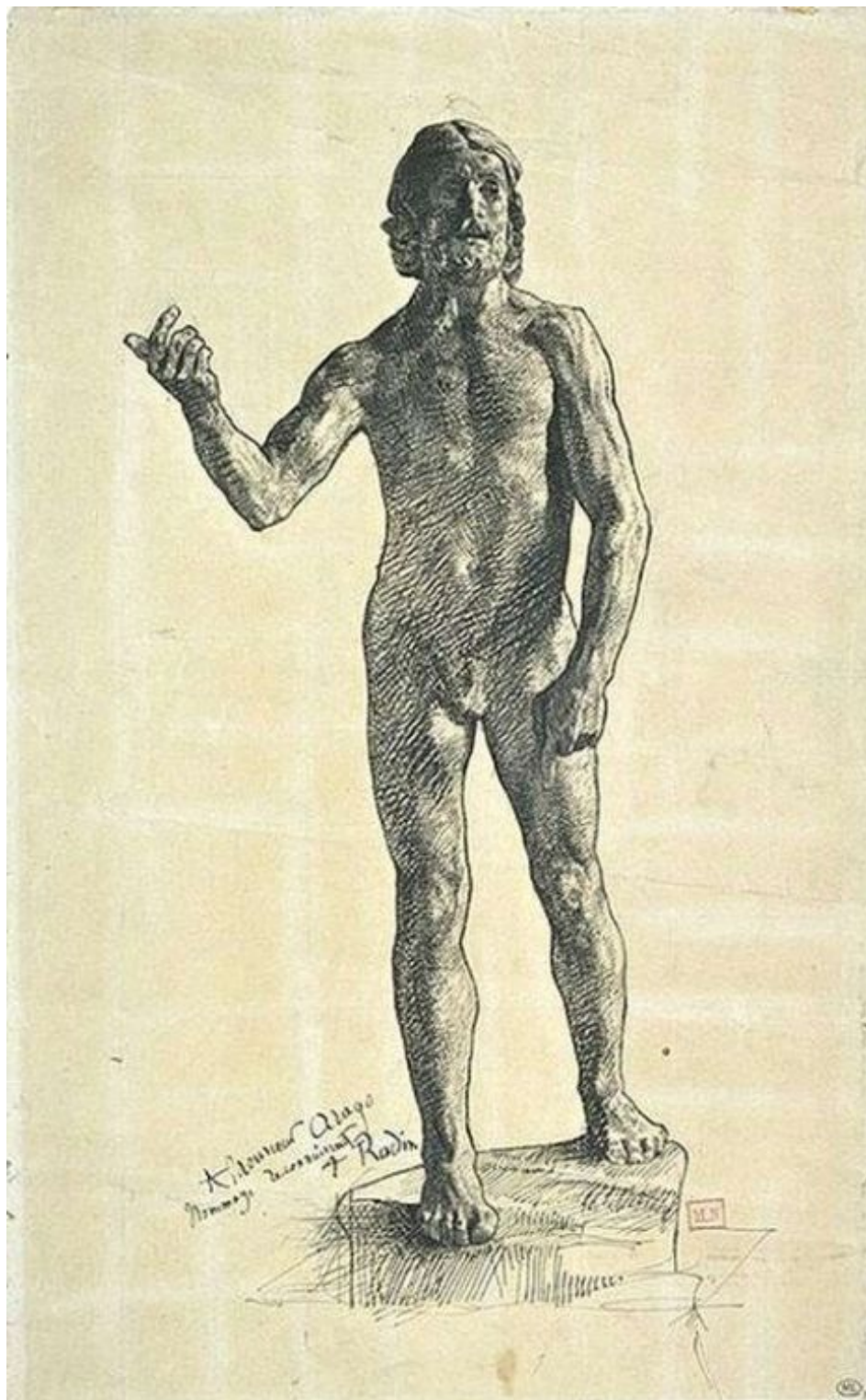


The Reflection

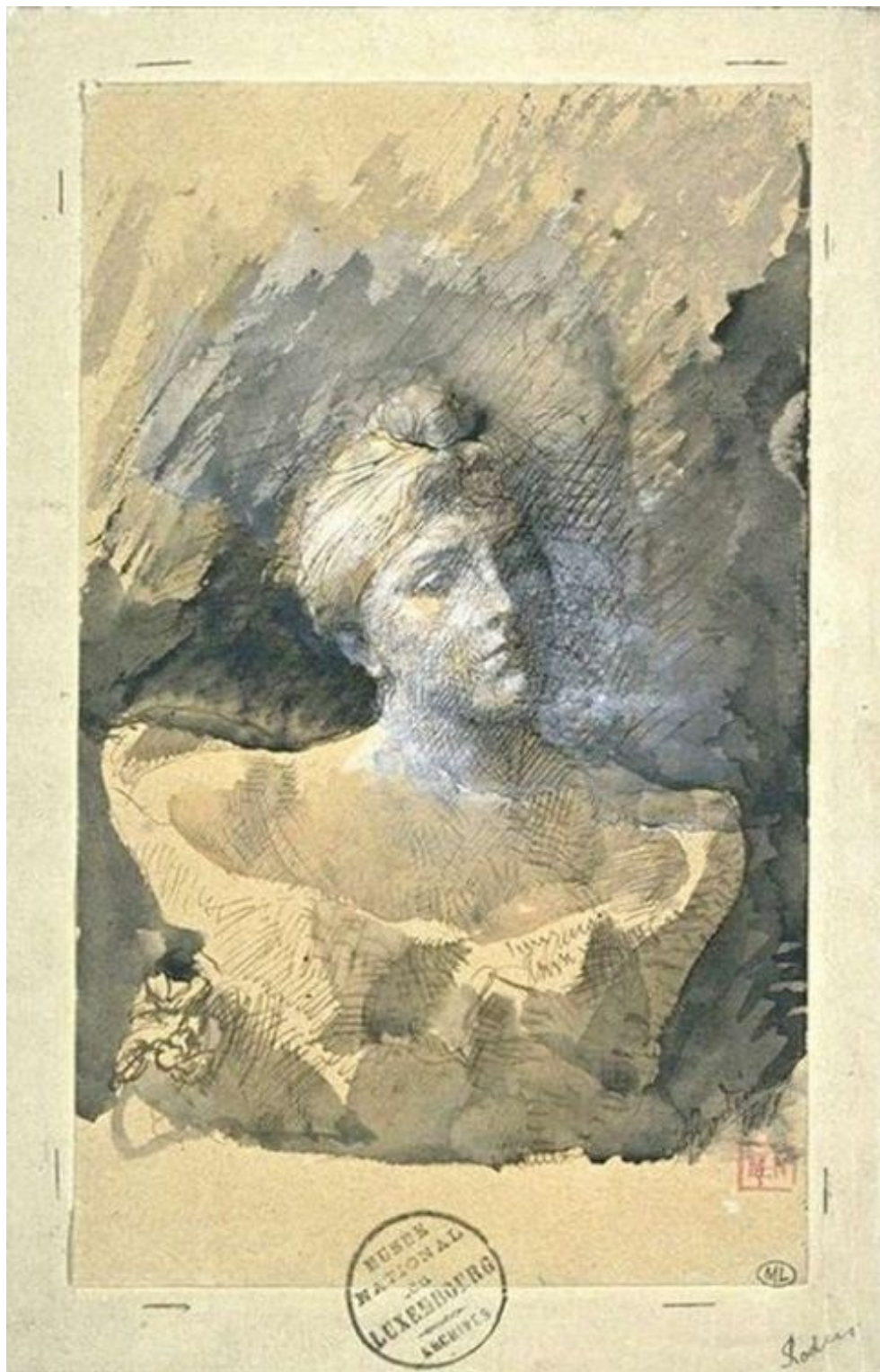
c. 1900-10, graphite and watercolor, 32 x 49.3 cm



The bronze age
Undated, Public Collection



Study for St John the Baptist, front view
Undated, Public Collection



Bust of Madame Vicumba
Undated, Public Collection

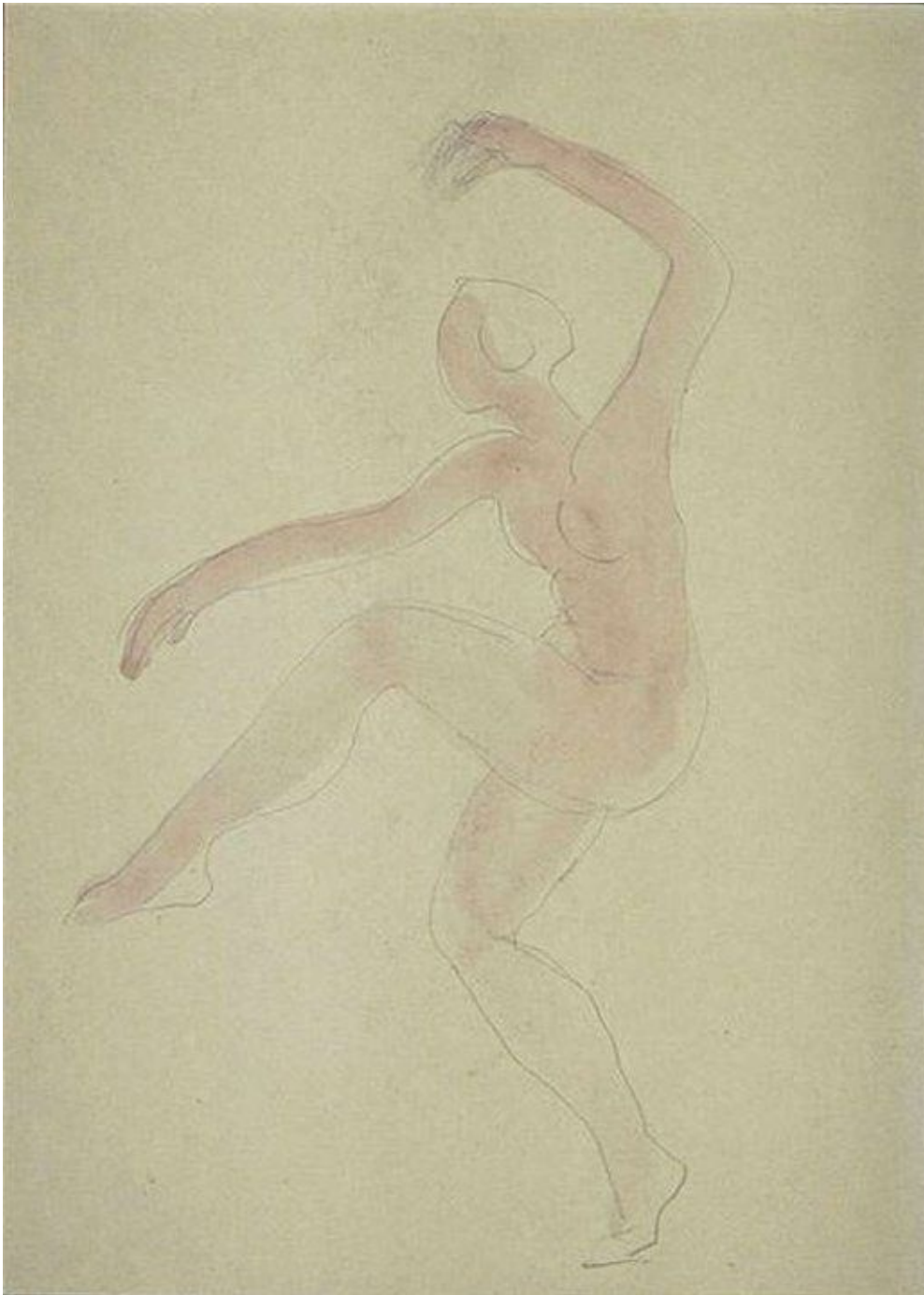


Justice draped, back
Undated, Public Collection



Dancer

Undated, Public Collection



Dancer

Undated, Public Collection



The Golden Age

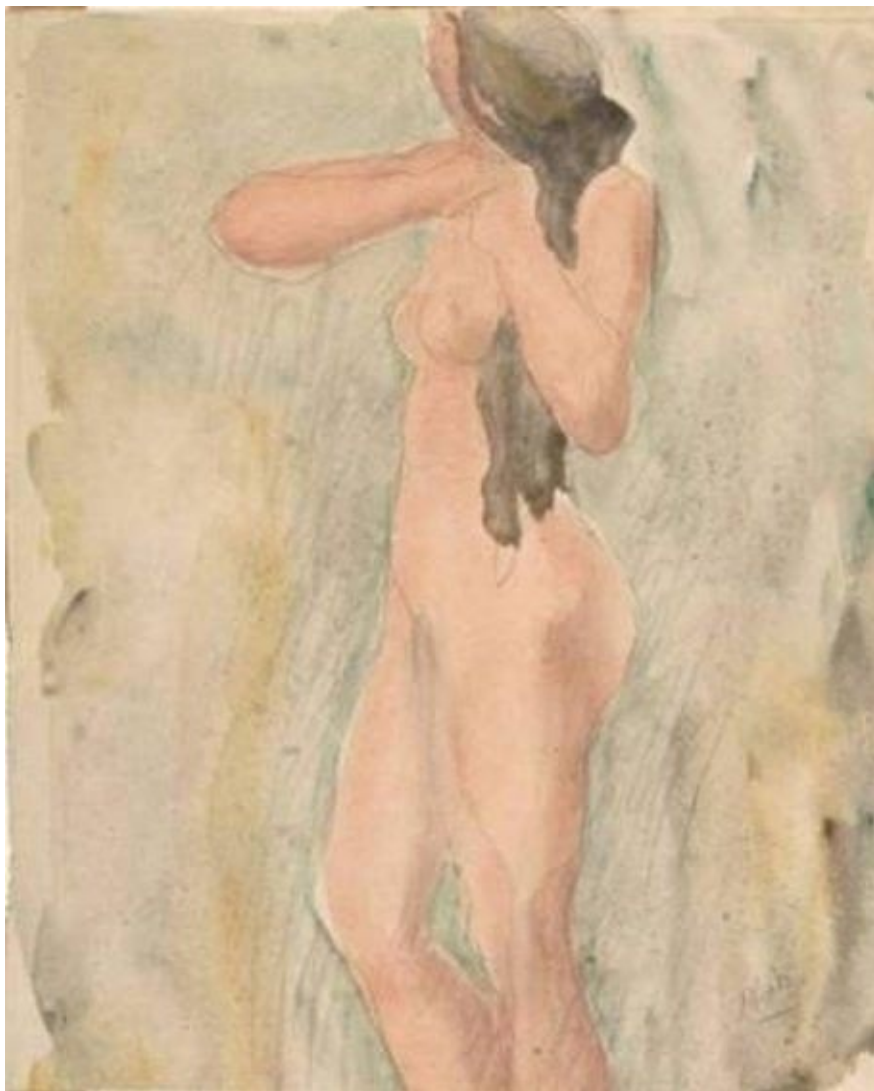
c. 1878, Black chalk with white on gray paper, 46.8 x 30.4 cm, Public Collection

The title, L'Age d'Or (The Age of Gold) refers to the Greek myth of the four ages of the world. During the first age, the Age of Gold, human beings were thought to have lived in a perpetual state of youthfulness, happiness, plenty, and peace. The third age, the Age of Bronze, when the first warlike men were thought to die by violence, was the origin of the title of one of Rodin's well-known sculptures.



L'Abandonnee (The abandoned)

Undated, Graphite, stumped, 19.4 x 30.4 cm, Public Collection



Standing Female Nude

Undated, Graphite and watercolor, 28 x 22.8 cm, Public Collection



The Cathedral of Saint Peter and Saint Paul, Nantes

Plate III of *Les cathedrales de France*, published in an edition of 50 (Paris, 1914)

Les cathedrales de France, the book in which this plate was published, contains Rodin's musings on French medieval cathedrals accompanied by a hundred illustrations, largely of his sketches of details of French Gothic and Renaissance architecture. He also included a few illustrations identified as sketches made from works by Michelangelo. This illustration reveals Rodin's special interest in the play of light and shadow on the sculpture of the cathedral's portal.



Hanako

c. 1908, Graphite, pen and brown ink, gouache and red chalk, 29.8 x 21.6 cm, Public Collection

The Japanese actress Ohta Hisa, known as Hanako, posed for a number of portrait studies, and Rodin portrayed her mobile face in various media. The pensive mood of the actress in this sketch is disturbed by the disquieting second image of her face as an enigmatic mask.

Rodin apparently intended to use Hanako as a living model for a portrait of Beethoven, probably in much the same way that he had used a man of the city of Tours named Estager as the living model for the figure's head in the Monument to Balzac.



De Profundis Clamavi

1887-88, Pen and brown ink, brown ink wash, 18.6 x12 cm, Public Collection

While Rodin stopped exploring the world of Dante and drawings from his imagination in the early 1880s, he remained faithful to the highly contrasted style of his “black drawings” and continued to use gouache and ink wash until the late 1880s. The perpetuation of this style is particularly noticeable in some of the ink drawings Rodin made for Baudelaire’s *Flowers of Evil*. Because he felt a special affinity with the poet and because he received a personal commission from Paul Gallimard, Rodin made 27 illustrations for the publisher and book lover’s own copy of the work, between October 1887 and January 1888 . Derived from earlier drawings inspired by Dante’s *Inferno*, the pose of these two lovers, whose bodies are modelled by a few shadows in wash, expresses all the pain and passion contained in Baudelaire’s verse, which Rodin carefully copied onto the bottom of the page.



Astarte, after the Dancer Alda Moreno

c. 1912, Pencil and stumping, 20.1 cm x 31 cm, Public Collection

Seldom can Rodin's models be identified. Circa 1910, he made the acquaintance of a Spanish dancer and acrobat working at the Opera Comique, called Alda Moreno, the forms of whose athletic body can be seen in about 50 drawings. These superb line drawings, on sheets larger than those Rodin ordinarily used, were executed in pencil and stumped so as to model the volumes of the body more accurately. The inscription, Astarte, made by Rodin to the acrobat's right, identifies the female body with a star. Astarte or Ishtar, the daughter of the moon god and the twin sister of the sun, was worshipped as the goddess of Love and Desire in Mesopotamian mythology and assimilated to Aphrodite by the Greeks.

In this drawing, the dancer, whose acrobatic pose recalls a yoga position, seems to be hovering over the ground, rather like a flying saucer. The liveness of her body is accentuated by the excessive stretching movement of the supple arm. The extension of and amendments to the fingers touching the edge of the sheet, like the word bas inscribed by the artist on the right, illustrate Rodin's habit of turning his drawings around to find a new direction for them, a new meaning.



Force and Ruse

c.1880, Pen and ink, wash and gouache on cardboard, 15.5 x 19.2 cm, Public Collection

The drawing representing the violence of a mythical coupling between a centaur and a woman. It is hard to distinguish whether what is depicted is the violence of an abduction or the fiery passion of a woman, ardently straddling the fabulous creature's rump. Half-man, half-horse, the centaur, who represents the tumultuous battles between body and soul, between angel and beast, was one of Rodin's favourite themes in the 1870s.

Springing from the artist's imagination, this work belongs to the period of his "black drawings", even if it does not illustrate an episode from Dante's *Hell*, but instead draws its inspiration from another of Rodin's preferred books, Ovid's *Metamorphoses*.

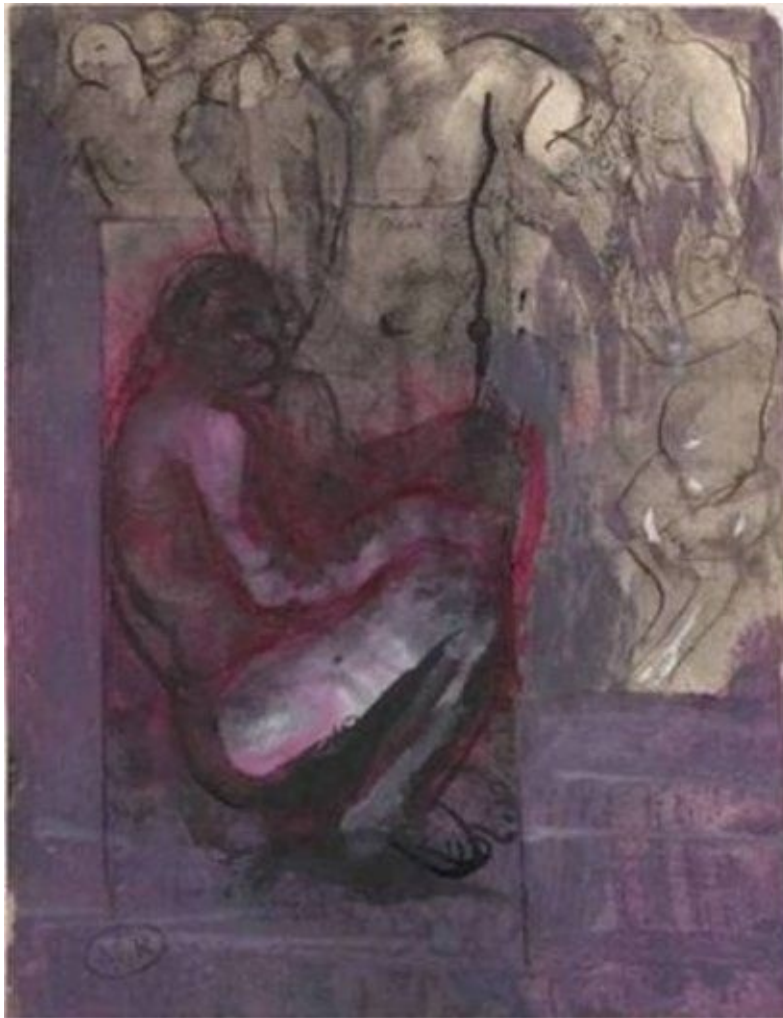
In this almost monochrome work featuring large, Michelangesque bodies, the murky brown wash, mixed with gouache, conceals the lines drawn in pencil or ink, giving rise to a constant tension between form and haziness, intention and fate.



Portal of the Abbey Church of Saint-Pierre d'Auxerre

1881-84, Pen and ink, brown ink wash on squared paper, 18.2 x 14.4 cm, Public Collection

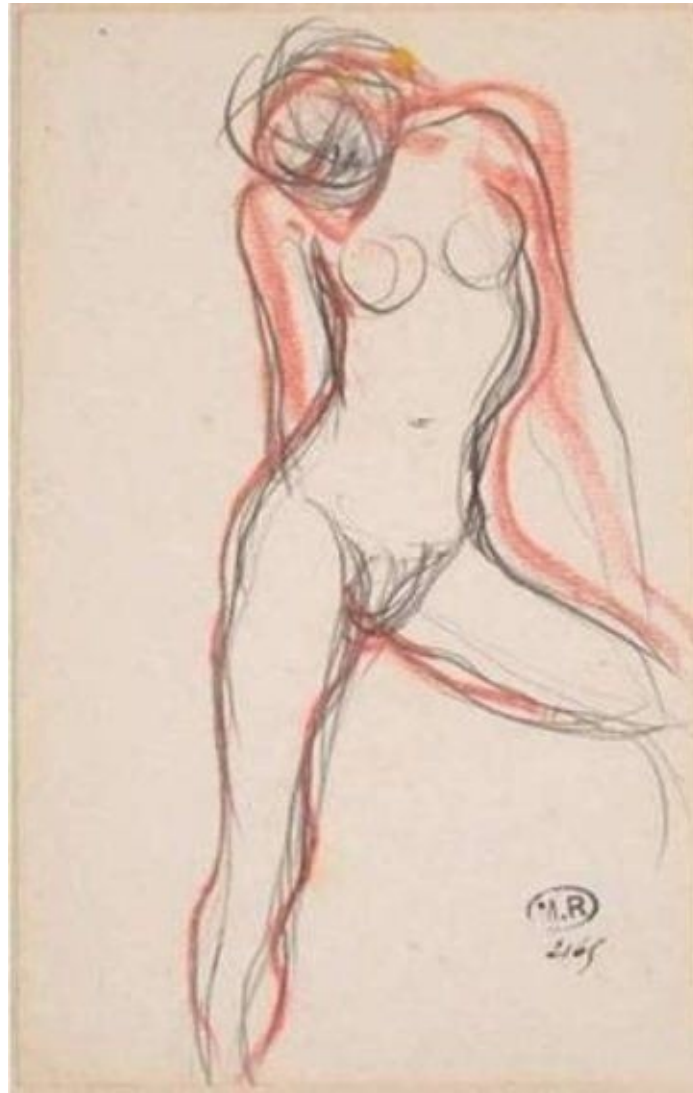
This page, similar in style to his “black drawings” through his use of ink and dark washes and contrasting effects of light and shade, the lower architectural detail possibly represents the western portal of the abbey church of Saint-Pierre d’Auxerre, while the upper drawing shows a detail from one of the side doors. Rodin’s interest in this classic 17th-century church reveals how the sculptor’s love of past architecture went far beyond the Gothic period.



In the S...

c. 1880, Pencil, pen and ink, ink wash and gouache on paper mounted on ruled paper, 18,2 x 13,6 cm, Public Collection

This work on paper is one of the gouache or ink wash drawings that Rodin did while reading Dante's *Divine Comedy*, in 1880-83. The central figure, curled up on himself, immersed in a sort of cesspool, is literally drowning in violet ink, while a procession of shades seem to observe him from above. Annotated in pen and ink on the right, *dans la m...*, this drawing recalls the meeting between Dante and one of the corrupters and flatterers, Alessio Interminai of Lucca: "And I, thence peering down, saw people in the lake's foul bottom, plunged in dung... Searching its depths, I there made out a smeared head..." (Dante, *Inferno*, Canto XVIII). The drawing, made on a fragile page from a notebook of ordinary paper, was subsequently cut out by the artist and stuck onto a larger sheet of paper. The consolidation of the original drawing at the same time enabled it to be enlarged, extended. This practice demonstrates how Rodin refused to "finish" a work, to consider it final. He was in the habit of reworking earlier drawings and combining them with new sketches, or new figures, as part of a metamorphic, cyclic process that would later reoccur in his sculptures.



Female Nude with Left Leg Outstretched

c. 1890, Graphite pencil, brown ink, red pastel, pen, 20.2 x 12.7 cm, Public Collection

From 1890 onwards, as his reputation grew, the artist could at last afford to employ models on a regular basis. The female body, in all its many states, then became, with a few exceptions, his unique field of exploration. Forbidding any sort of pose, Rodin drew the model, asking her to move freely around his studio, and swiftly jotted down, with surprising vivacity, such and such a movement that seemed right or particularly expressive. There is nothing academic about Female Nude with Left Leg Outstretched. The insistent reworking of the contour lines and the amendments he made in strokes of red pastel attest to his desire to capture an authentic, expressive movement.



Hanako

1906-1907, Pencil on paper, 30.9 x 19.5 cm, Public Collection

This work on paper is one of the countless drawings sketched from life by Rodin, without taking his eyes off the model.

It is easy to recognize in this figure the Japanese actress Hanako, whom Rodin met in Marseilles in 1906. Fascinated by the expressivity of her face, the sculptor persuaded her to come and pose for him. He modeled 58 sculptures of Hanako, as well as a large number of drawings, made in a single sitting, during which he sought to capture her exceptional energy on his sheets of paper.

Rodin was struck by the powerful muscles of this tiny dancer's "exotic" body, as he told Paul Gsell : "She is so strong that she can stand as long as she wants on one leg, while lifting the other in front of her at a right angle. She thus appears to be rooted to the ground like a tree"



Cambodian Dancer

1906, Graphite pencil, gouache, 31.3 x 19.8 cm, Public Collection

On 10 July 1906, Rodin, aged 66, attended a performance given in the Pre-Catelan, Paris, by a troupe of Cambodian dancers, who had accompanied King Sisowath of Cambodia on his official visit to France. Enthralled by the beauty of these dancers and the novelty of their movements, Rodin followed them to Marseilles to be able to make as many drawings of them as possible before they left the country on 20 July.

Rodin used gouache (ochre for the graceful arms and head, deep blue for the tunic draping the body), applied in broad brush strokes over and beyond the contour lines. All the details are eliminated (garments, face, hairstyle). All that remains is the concentrated energy of the graceful, eloquent, age-old gestures. “In short,” concluded Rodin, “if they are beautiful, it is because they have a natural way of producing the right movements”.



Cambodian Dancer

1906, Pencil, stumping, watercolor, gouache soft lead pencil highlights on paper, 34.8 x 26.7 cm, Public Collection



Eve

1884, Pen and black ink, brown ink wash on paper, 25.4 x 18.7 cm, Public Collection

Most of the drawings Rodin made in relation to his sculptures were not preparatory sketches, but drawings made after the sculptures once finished, generally as illustrations for a book or magazine article. This is the case here, since the present drawing, which borrows the pose of the sculpture Eve, dating from 1881.



Male Nude, with One Hand and Knee on the Ground

1896-1898, Pencil and watercolour on paper, 32.5 x 25 cm, Public Collection

From 1896, Rodin only made drawings after a living model. He sought to capture chance movements, without taking his eyes off the model, without even glancing down at his sheet of paper. In this rare pencil drawing of a male nude, the erratic, initial lines of this “snapshot of a movement” are still visible. Rodin subsequently reworked and completed it with slashes of watercolour wash, a process Gsell described as follows: “The colouring of the flesh is dashed on in three or four broad strokes that score the torso and the limbs. These sketches fix the very rapid gesture or the transient motion which the eye itself has hardly seized for one half second. They do not give you merely line and colour: they give you movement and life”



Skeleton and Skull

c.1856, Pencil, pen and black ink on paper, cut out and pasted on a support, 25.3 x 11 cm,
Public Collection

As soon as Rodin could concentrate on learning how to draw, in 1854, when he began attending the “Petite Ecole”, he was taught how to draw from memory and also encouraged to practice copying engravings and drawings.

Skeleton and Skull is composed of two copies he made during his years as a student, sketches the young artist cut out and assembled together at a later date. The very precise ink line drawing and use of fine, regular hatchings were ways of reproducing the techniques involved in engraving, while Rodin’s fascination for the skeleton conveyed his desire to discover the underlying structures of the human body, beneath the visible outer layer of flesh.



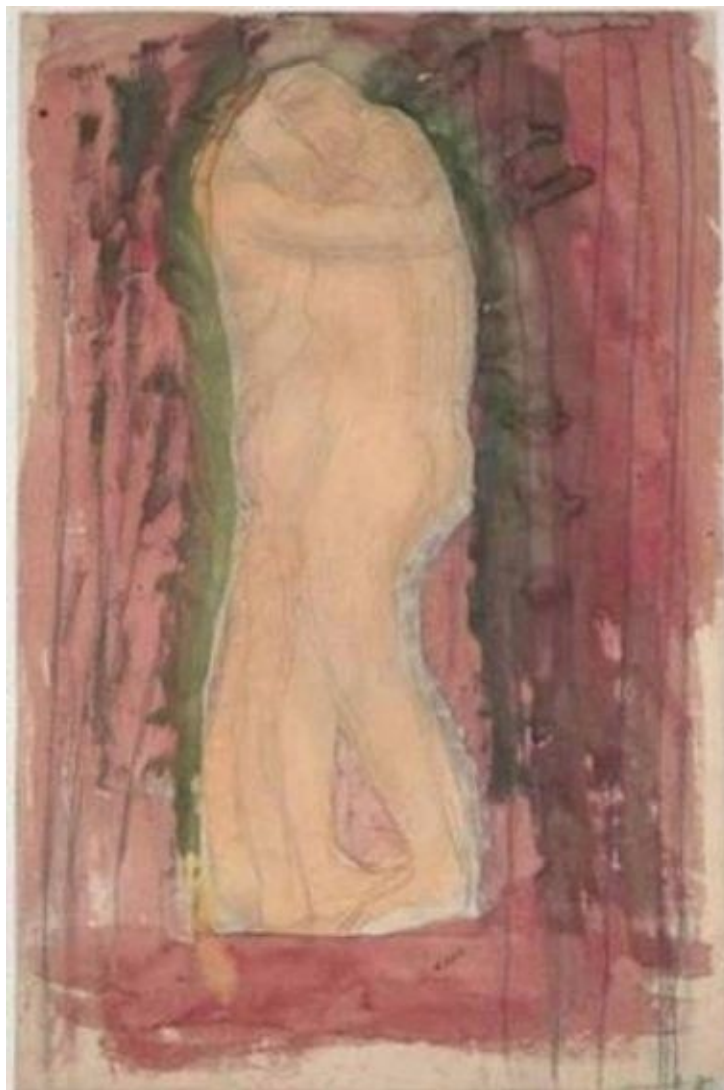
Slumber Flower. Young Mother embracing her Child
c. 1900, Pencil and watercolour on paper, 25 x 32.5 cm, Public Collection



Ugolino surrounded by his Three Children

c. 1880, Pencil, pen and wash, ink and gouache on paper, 17.3 x 13.7 cm, Public Collection

When Rodin received the commission for The Gates of Hell, he immersed himself in Dante's Divine Comedy, "pencil in hand", and made over 100 drawings, which were not designs for the monument, but a means of "working in the spirit of this formidable poet", as he wrote in a letter to Leon Gauchez. Invaded by dark lines or ink washes, these sketches became known as the "black drawings", both because of the technique used and the infernal world they depict. Among the desperate, endlessly wandering souls whom Dante and Virgil encounter during their journey, Ugolino was the one that especially fuelled Rodin's imagination. The artist decided to follow all the episodes of the count's tragic destiny, from his imprisonment in the Tower of Pisa, where he had been condemned to starve to death with his children, to the atrocious scenes in which he devoured his own sons. In this pyramidal composition, the contorted bodies and screaming mouths are modelled by shadowy grey washes and white gouache highlights, while a mass of entangled lines in pencil or red ink confer a frenetic, bloodthirsty aspect on the scene. The turbulent, poignant nature of this image is heightened by the dark expression on the face of Ugolino, who, as his sons cling to his side, seeks to stifle a scream of terror with his left hand or to cover his ravenous mouth.



Standing Embracing Couple, Profile View

c. 1900, Pencil and watercolor on paper, 49.8 x 33 cm, Public Collection

The contrast between the treatment of the two bodies clasped in an embrace (whose fine pencil outlines are covered by a pale, flesh coloured wash) and that of the flamboyant background against which they are set, and the clarity of the borders between human figures and background, recall the technique of collage. The abstract background, a sort of blood red stage curtain, removes all notion of temporality from this scene of two lovers fusing into one, which has no place in the tangible world.



Vase adorned with Putti

c. 1879-1882, Charcoal on paper, 38.4 x 33.1 cm, Public Collection

Rodin worked on several occasions in decorative sculpture studios, where his skills as a draughtsman and modeler were highly appreciated. This decorative design for a vase dates from 1879-82, when Rodin was employed at the Sevres porcelain factory by Albert Carrier- Belleuse. It may be related to the Vase of the Elements, whose form was invented by Carrier-Belleuse in 1880, but whose decoration was designed and executed by Rodin.

The technique employed in this drawing resembles that of the “black drawings”, which Rodin produced in profusion during this period: through his use of strong contrast, the bright highlights of the reliefs stand out against the dark background of the vase. A similar effect is found in the “paste-on-paste” relief designs made by Rodin.



Torso of a Reclining Female Nude, with one Hand on her Chest

c. 1900, Pencil and stumping on paper, 20 x 31 cm, Public Collection

In the last years of his life, Rodin no longer contented himself with single line drawings, in fine dry pencil, covered with a light wash. He worked on the modelling with stumping, using his finger to crush a soft lead pencil to cloud over, or partially obliterate the pencil marks, to obtain hazier areas, with less contrast between the figure and the background.

This return to a more naturalistic modelling is typical of Rodin's late drawings.

Parallels can be drawn between the more or less pronounced sfumato, or misty unfinished effects, and the handling of the marbles, where figures gently emerge out of an indistinct background and echo the hazy monochrome paintings of Rodin's great friend, Eugene Carriere.



Two Semi-Reclining Female Nudes

c. 1900, Pencil and watercolour on paper, cut out and assembled, 32.6 x 26.2 cm, Public Collection

From 1900 onwards, when Rodin was particularly pleased with an attitude or movement in one or other of his drawings, he would sometimes cut it out to further experiment with it. He thus built up a stock of cut-out silhouettes, taken from his drawings. He would then select two or three of these figures and rearrange them in a new composition. Once he had decided on the arrangement, he would use tracing paper to transfer the composition onto

another sheet of paper, to which he then applied watercolours. Two Semi-Reclining Female Nudes resulted from the assemblage of two such forms. Rodin emphasized the relief of the composition by passing one of the women's arms over the other one's legs.

Like all the cut-out paper figures in the museum collections, these were mounted on a support after the artist's death. Rodin probably intended to use this two-figure assemblage in a new watercolour. The idea of replacing brushes and pencils with a pair of scissors would later be widely echoed, particularly in the Cubists' *papiers collés*, in the gouache-coloured paper cut-outs produced by Matisse in the last years of his life, and in the torn-up papers and drawings Hans Arp used as starting points for his *Constellations*, in the 1930s.



Resurrection

c. 1900, Pencil, watercolour and gouache on paper, 49.9 x 31.7 cm, Public Collection

As in his sculpture, Rodin experimented with combinations of figures in his drawings.

This stunning composition thus resulted from the assemblage of two cut-out figures, probably traced from two separate drawings. As has been previously been seen, the two figures were then juxtaposed to give rise to a new work. Through the addition of colour,

Rodin then brought out the meaning he saw in this two-figure group. Applied in broad strokes of the brush thick with green, blue and purple gouache, the dark background seems to shrink back from the yellow halo that lights up the women's bodies. Like an angel, one of them touches the other with her right hand and thus appears to draw her out of the darkness and bring her back into the light of life. The annotation *Resurrection*, later added by Rodin, confirms this interpretation of the work, but his fundamental preoccupation lay elsewhere, as always in Rodin's work, form was more important than subject.



Standing Nude

1900-05, Graphite pencil and watercolor, 32.5 x 25 cm, Public Collection



Cambodian Dancer

1906, Watercolor over graphite pencil, 29 x 19.6 cm, Public Collection



Figure Facing Forward

Undated, graphite and watercolor, 32.5 x 25.3 cm, Public Collection



Dancing Figure

1905, graphite and watercolor, 32.6 x 25 cm, Public Collection

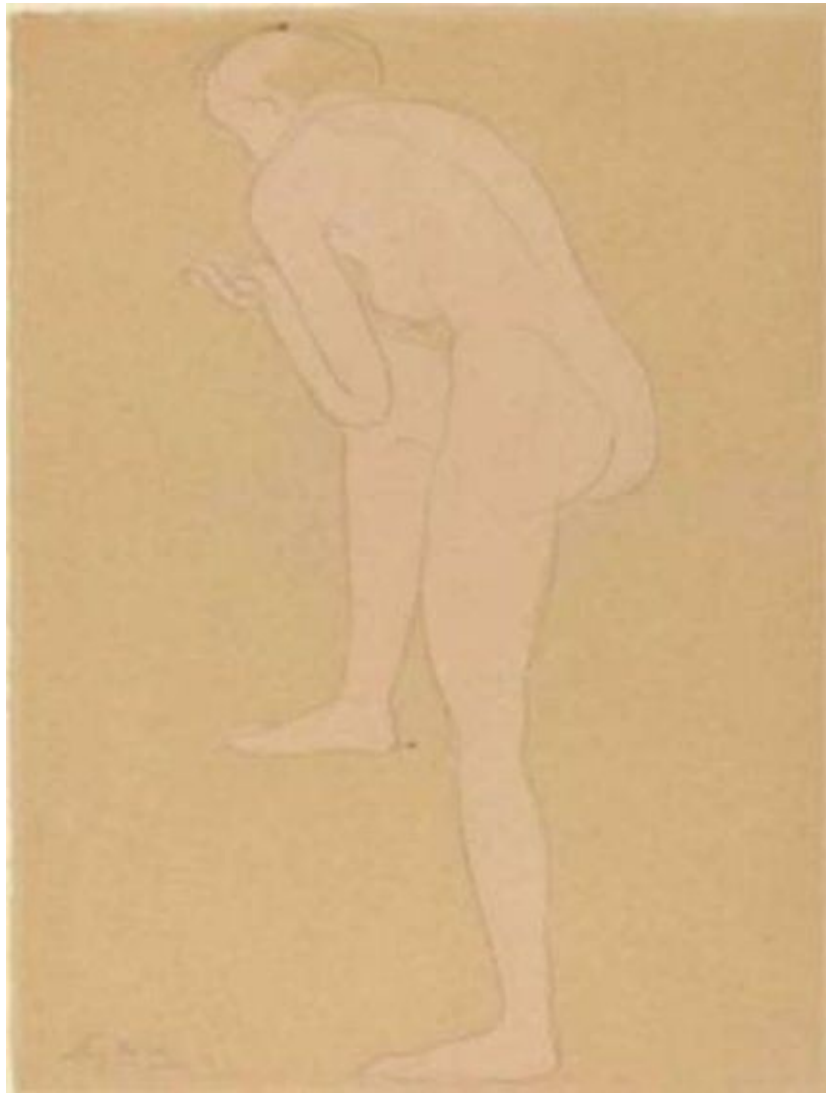


Figure Bending Forward with Right Knee Raised
Undated, graphite and watercolor, 33 x 25 cm, Public Collection



Nude Woman Carrying Vase on Head

1909, graphite and watercolor, 50.3 x 31.2 cm, Public Collection



Studies of Nude Dancers

c. 1900-1905, graphite and watercolor, 35.8 x 26.2 cm, Public Collection



Cambodian Dancer

1906, Watercolors and crayon on paper, Public Collection



Standing Figure, Robed

c. 1880-1882, Watercolor, Pen and brown ink, brown wash, and watercolor, 17.78 x 11.59 cm, Public Collection



Crouching Nude

Undated, Pencil and watercolor, 14 3/8 x 9 7/8 in., Public Collection



Les amants

c. 1910, watercolor and pencil on paper, 32.5 x 25 cm, Private Collection



The Prodigal Son

1880-1884, ink and wash heightened with gouache laid down on paper, 21 x 16.2 cm,
Private Collection



Nude female figure reclining on side

Undated, Graphite, 23.5 x 36.1 cm, Public Collection